

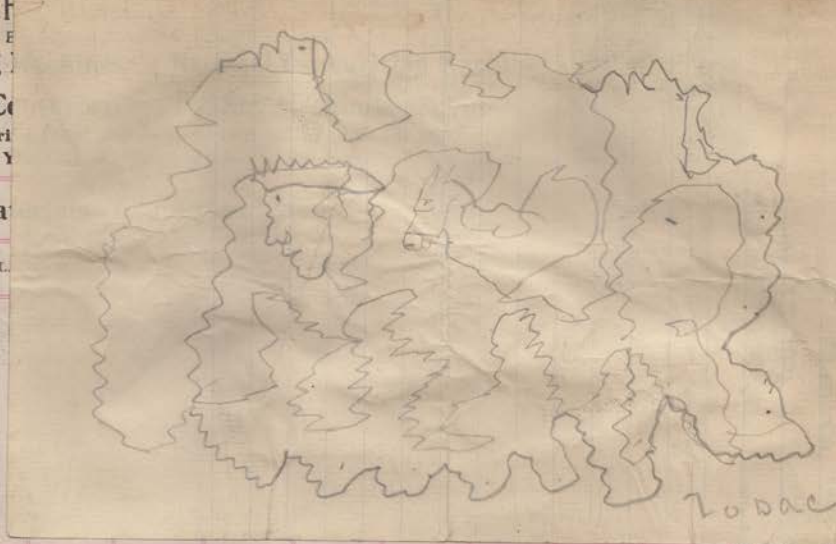
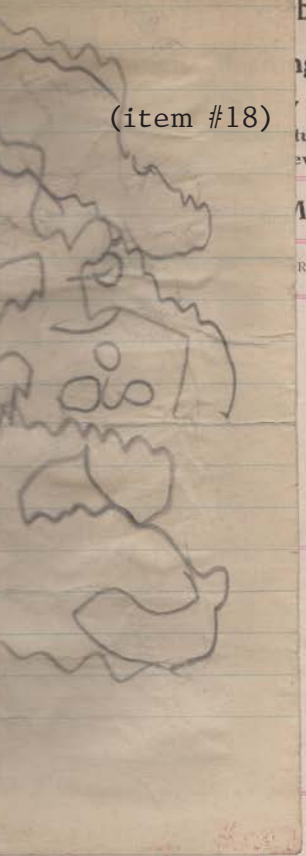
brian cassidy bookseller

catalogue 12

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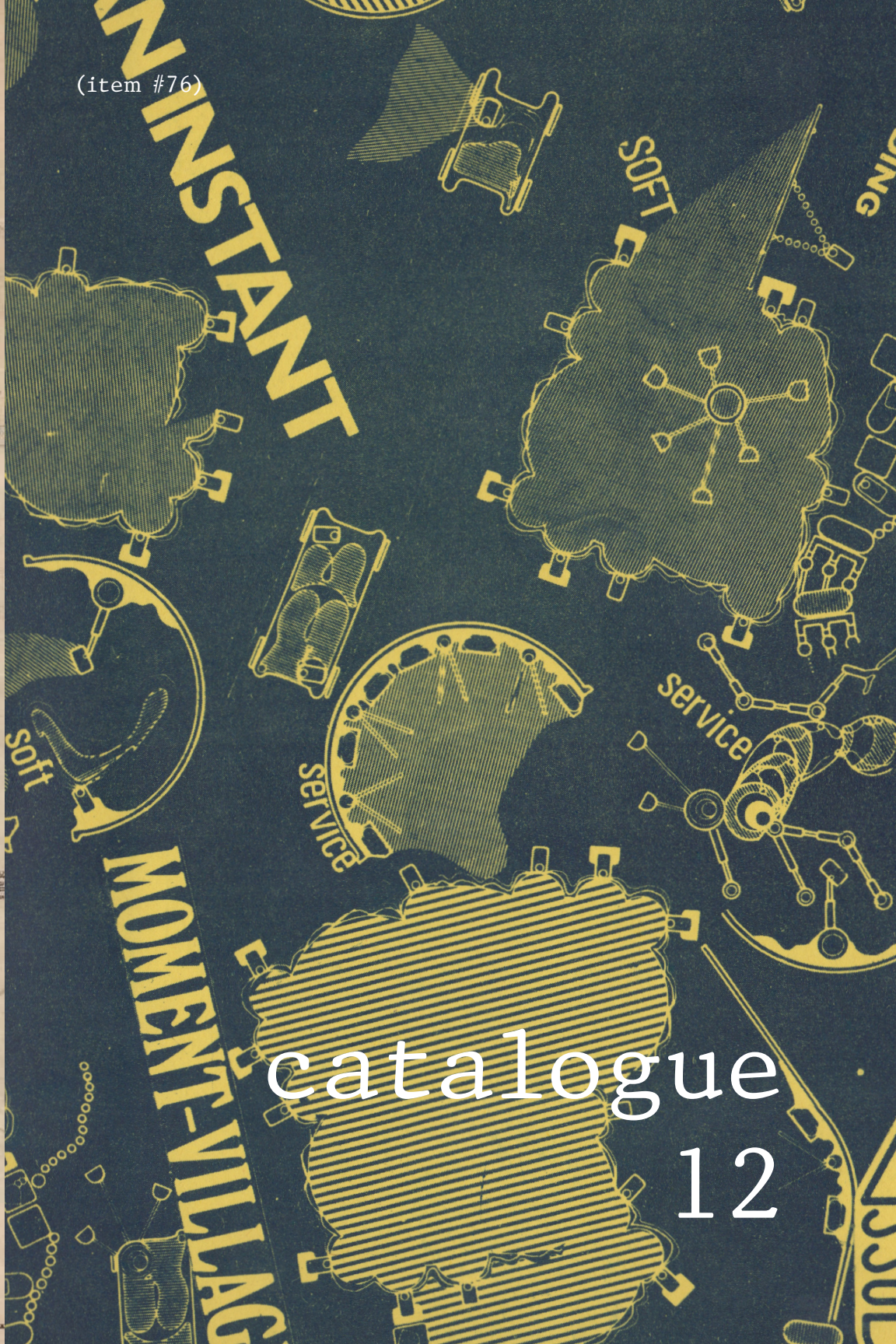
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12



[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, 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.

[ABOUT]:

Offers of books for sale or consignment are actively solicited, from single titles to entire collections. Specialties include art and artists' books; 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. Additional images of the items in this catalogue can be viewed on our website (below).

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(item #3)



featured:

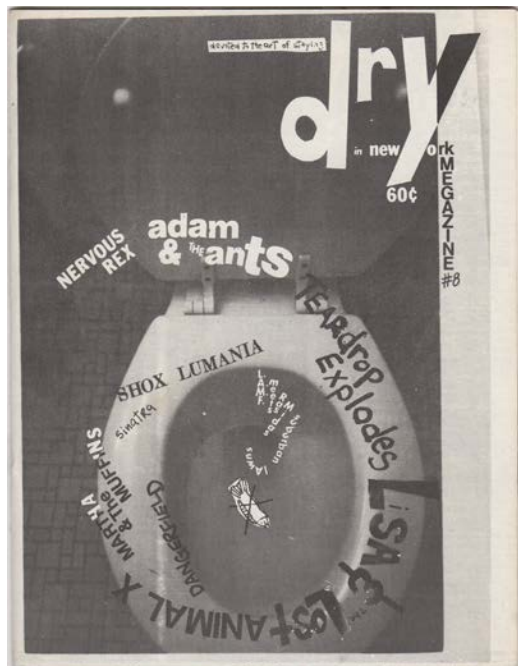


1. [PUNK].
DRY: A MAGAZINE DEVOTED TO THE ART OF STAYING DRY
[FULL RUN, WITH ORIGINAL PRODUCTION PHOTOGRAPHS].
NEW YORK: DRY, 1979-1982.

Small 4tos. Stapled illustrated wraps. Offset printed all. Magazines (14 issues) near fine to fine. Photographs (over 100) measure either 5" by 8", or 8" by 10"; all near fine, some showing production and editorial annotations on versos; else bright and clean.

Complete run of this NYC zine, together with an archive of over 100 photos used in its publication. Conceived by art-school students as a response to Leonard Koren's California mag WET: The Magazine of Gourmet Bathing, DRY used a manic cut-and-paste design featuring art, prose, photos, and reviews relating to the emerging punk, No Wave, and hardcore scenes, and was thus particularly East Coast in flavor (in contrast to WET). Few if any so-called "punk" zines displayed such catholic tastes or had such a strong visual vocabulary; one *looks at* DRY as much as (if not more than) reads it, with photography playing a central role. The photo archive includes over 100 original gelatin prints used in production, and depicts bands like Black Flag, Bad Brains, SSD, the B-52's, Pretenders, X, Blue Angel, and Plasmatics, among others. A still under-appreciated publication, its inclusion of diverse perspectives in the balkanized punk world made it difficult to safety-pin down (not sorry), and its rarity has left it out of the major narratives. Not mentioned in PUNK PRESS, IN NUMBERS, or ARTISTS' MAGAZINES, with no complete sets found in OCLC (and only three holdings overall). An important record of both DIY publishing and the early, underground days of New York's downtown scene.

-SOLD-





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ER CHEZ LES VEDETTES

Helmut
BERGER
Entièrement nu dans
une maison close!



Of course

1979

Duncan Hannah

2.

[COLAB]. HANNAH, DUNCAN (ARTIST).
X MAGAZINE (VOLUME 2, ISSUE 4, 5, & 6)
[WITH ORIGINAL DUNCAN HANNAH COLLAGE].
[NEW YORK], [1979].

Large folio self-wraps. Offset printed on newsprint. Some significant chipping at spine, toning overall. Good condition. Unpaginated. WITH: Original collage by artist Duncan Hannah that appears in this issue on pp. [22]. 14" x 11"; very good or better condition. Dated 1979 with artist's stamp to bottom right corner. All housed in custom archival red cloth clamshell box.

Debut issue of this short-lived punk-associated periodical (originally known as X MOTION PICTURE MAGAZINE, hence the odd issue number), together with an original Duncan Hannah collage featured in the issue. X was produced by "Colab," a coop created by downtown artists involved with film, video, photography, painting, and other media to exploit newly available government grants. Loosely associated with the downtown CBGB scene (a fact made explicit when an X fund-raiser was held — an event advertised in this issue — featuring the Contortions, DNA, the Erasers, and Theoretical Girls), these artists were free to choose what to include on their assigned pages. While some focused on the new music scene, others favored the kind of provocative pose and populist politics reflected in the music itself.

Among these artists was Duncan Hannah, a dandy-ish anomaly in the Lower East Side milieu of torn jeans and ripped t-shirts. While he later became better known for his figurative paintings (two of which are in the permanent collection of Metropolitan Museum of Art, works more indebted to Edward Hopper than Jamie Reid), at the height of NY punk he was a central figure in the scene, one regularly quoted in the seminal oral history, PLEASE KILL ME by Legs McNeil and Gillian McCain. And the collage included here is decidedly punk in its approach, with excised magazine text juxtaposed against two sexualized male figures. This piece was later featured in the landmark 1981 PS1 exhibition "New York/New Wave." Curated by Diego Cortez, the show (often affectionately called "The Armory Show of the 80s") explicitly investigated the relationship between punk and art, and featured work from Keith Haring, Basquiat, Roberta Bailey, Kathy Acker, Larry Clark, John Sex, Robert Mapplethorpe, and others. An original period work of punk art from from a central figure. See also item #38 below.

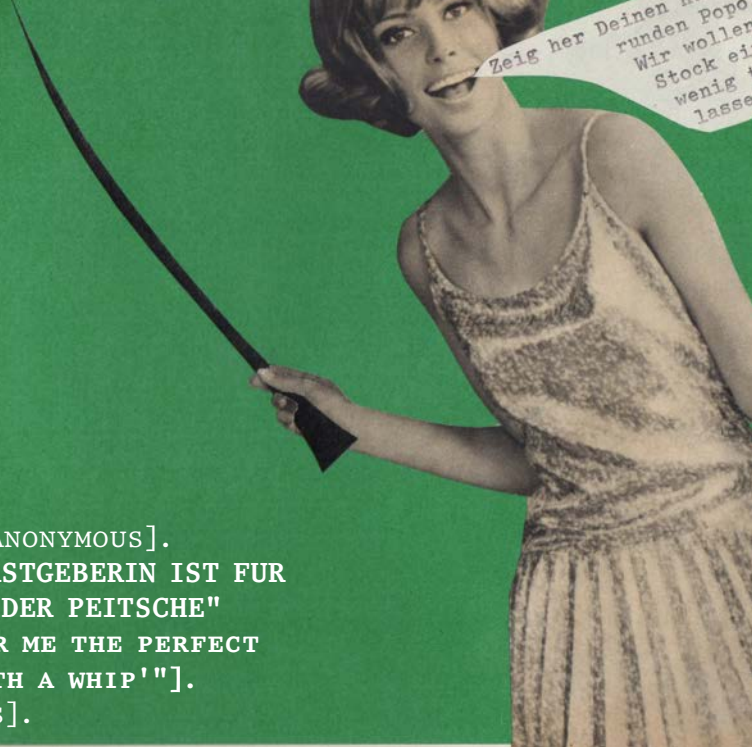
-SOLD-

A woman with short blonde hair, wearing a blue sleeveless dress with yellow trim at the neck and hem, stands with her hands on her hips. She is holding a white speech bubble that contains the text. The background is a solid orange color. In the bottom right corner, there is a stylized illustration of a black high-heeled shoe and a white object, possibly a hat or a piece of fabric.

Na, mein Junge, kann's losgehen?

3.

[ARTIST'S BOOK]. [ANONYMOUS].
DIE VOLLKOMMENE GASTGEBERIN IST FÜR
MICH DIE 'DAME MIT DER PEITSCHEN'
[COVER TITLE - "FOR ME THE PERFECT
HOST IS A 'LADY WITH A WHIP'"].
NP, [CA. LATE 1960S].



Oblong 4to. Boards. Likely commercial scrapbook or journal, but possibly ad-hoc. Containing [66]pp. plus covers and one fold-out, all mounted both recto and verso with color collages consisting mainly of magazine models, with occasional textual elements (in German, many typed). Spine appears perished. But otherwise sound and apparently complete. Very good. Housed in custom Talas archival clamshell box.

An extraordinary handmade artist's book, elaborately assembled by an anonymous artist. A kinky but lighthearted celebration of female flagellantism, the book appropriates quintessentially 1960s fashion models and re-contextualizes them in dozens of original collages so that they are wielding whips, switches, and various other similar tools. Paired with self-referential and quirky, irreverent texts — as well as black-and-white hand-penned drawings (presumably by the assembler) of bondage, spankings, and other S&M-themed scenes — the book humorously imagines Mod Girls as doms — a perhaps intentional visual pun. The collages, many spanning across page spreads (and including one fold-out), exhibit a notably and stylish restraint, suggesting an ambition and audience beyond the merely pruriently personal. An outsider book of rare sophistication and wit: the Swinging Sixties meets Dada. Yeah baby.

-4500-

LAURIN RAIKEN, BERNIE BROWN, SAUNDERS ELLIS, PAMELA
BICKART, ALEX GROSS, PETER LEGGIERI, DANIEL GRANT,
ELLIOT BAROWITZ ET AL. (EDITORS).

4. **ART WORKERS NEWSLETTER / ART WORKERS' NEWS /
ART & ARTISTS [NEAR-COMPLETE RUN; 105 ISSUES].**
NEW YORK: NATIONAL ART WORKERS COMMUNITY /
FOUNDATION FOR THE COMMUNITY OF ARTISTS, 1971-1989.

Newsprint. Various formats and sizes. About very good overall. Most modestly age-toned but remain clean and readable. Several with small rips, but no major losses. Generally well-preserved. Housed in three archival Gaylord boxes.

A nearly full run (w/ scattered issues lacking) of this important NYC art newspaper, described by Gwen Allen as “the first artists’ publication to focus sustained attention on artists’ rights.” During its nearly two-decades run, the paper changed its name, format, and editors several times, but it remained above all political in its motivations and focused on the material conditions of working artists in New York (and throughout the United States).

Frequently covered topics included government arts funding (or lack thereof), struggles for affordable housing (both before and during the redevelopment of SoHo), wage and payment disputes with galleries and museums, issues of copyright and obscenity law, and health hazards associated with art-making materials. Representative headlines include: “Millions for Art, Pennies for Artists,” “Artists of Soho Face Crisis: Real Estate Speculation... Threaten[s] Community’s Existence,” and “Forces Gather for Long Government Arts Struggle.” The paper often examined developments in artist politics throughout the U.S. as well, covering arts policy from the 1970s through the Reagan years (with frequent attention given to grants through the NEA and other organizations). Profiles include Alice Neel, Robert Rauschenberg, Marcia Tucker, Alexander Calder, and Richard Serra (whose “Tilted Arc” controversy is covered in detail), among many others, and tended to focus on the social dimensions of their work.

The newspaper forms a valuable record of the downtown arts scene's political side during the 70s and 80s – not only in its attempts to organize and advocate for its own labor rights, but through an increasing focus on questions of race and gender as well. While a cursory examination of OCLC reveals apparently wide holdings under its various incarnations, almost

art workers bulletin

Published by the National Art Workers Community
Vol. 1, No. 4



NAWC - AIMS & MEANS

NAWC is a completely independent organization, having no connection with any other artists' group, whatever its name may be. NAWC is a structured formally organized group dedicated to working peacefully within the existing system for the accomplishment of meaningful changes and reforms. Its ultimate aim is to work towards the creation of a society in which an artist can make his living honorably as an artist and be respected for the work he does as an artist.

an apology

So great has been the flow of mail to our offices that we must apologize to anyone who has had to wait for us to answer them. By the time this newsletter appears, we should be caught up with everything again. But don't let this stop you from writing. We promise to reply to every complaint and to answer every letter that needs an answer and some that don't as well.

THIS IS YOUR MEETING

An important meeting of the NAWC will be held at the place and time shown at the upper right hand corner of this page. The purpose of this meeting will be to give all interested parties a detailed progress report on our activities so far, to recruit new workers who are actively interested in putting parts of the NAWC program into action, and to listen to all possible suggestions as to priorities we may be missing. We will do more than the usual bullbait meeting — we are tired of them too — and to lay the groundwork for real changes that can be made for artists in today's society, changes that can actually lead in the ripeness of time to a better society for everyone. A summary of the various alternatives open to us concerning health and insurance programs will be presented, along with a clear account of all functioning and projected NAWC programs. All those who attend will receive a free Artists Fact Kit, described in detail elsewhere in this newsletter. If you don't come, you have only yourself to blame later if you do not know what NAWC is doing.

Soho Co-ops are not immune to artists ripping off other artists. When the artist comes to sell his space, his eyes see dollar signs. Usually it is the artist in the co-op who has been yelling most about materialistic society and the money-mad world who sees these dollar signs the biggest. Such an artist in a West Broadway co-op recently walked away with an \$11,000 profit after living there for two and a half years.

The original co-ops suddenly find their building becoming full of rich artists, very hard on the poorer pioneers who found and built up the building and fought to legalize artist housing in it. They now find themselves in a minority and saddled with expensive improvements voted by those who can afford them.

Worst of all are the artists who become landlords. The very first thing

MINNESOTA CLOBBERS N.Y. 49-1

Returns are incomplete, the final score is yet to be heard, and this newsletter is about to be put to bed. However, according to the latest score, the Minnesota Arts Council has just granted our Minneapolis NAWC-affiliate group a total of \$1,500 to help carry out programs related to NAWC proposals as they apply to the state of Minnesota. The total Minnesota arts budget passed by the state legislature for fiscal 1970 is \$112,500, which means that our friends there are receiving approximately 1.2% of the official Minnesota budget. Thus far, our New York team has not fared nearly so well — it has been promised \$4,000 out of the total New York State budget of approximately \$145,000, which by our shaky reckoning in the wee hours of the morning makes only .00222% of the total figure or about one-third of one thousandth. In other words, Minnesota would appear to be leading New York by about 49 to 1, though of course the game is only beginning. It had previously been imagined that there were more artists in New York than most other places, and hence more in need of help, but this may no longer be true. Any number of New York artists may already be on their way to Minnesota, or points east and west, including Holland, Germany, and Sweden, where artists aren't so likely to be rent-gouged out of their studios or "helped" by society to find a job outside their calling.

STATE COUNCIL FACES POLICY TURNING POINT

New York — One of the greatest phenomena on the arts scene during the last decade has been the emergence, growth, and success of the New York State Council on the Arts. This agency has only been possible because of a small group of incredibly dedicated people who helped it come about and who have proved an inspiration to other incumbent councils across the nation and even to artists themselves. At a time when rumblings are being heard from Albany and other state capitals about the need to economize by cutting the arts budget, it is essential that all sectors of the art world show their unanimity in supporting the Council and opposing those voices of ignorance and blindness. It is easy enough to fault the Council on the funding or non-funding of individual artists or groups, but the fact is that without the Council there would be no hope for the present or promise for the future.

If NAWC has had any specific objection to Council policy, it is that their thinking thus far has tended to relegate funding individual living artists to side issue status. It has perhaps also relied too much on defending the arts as a hothouse growth, something unlikely to go down very well in Albany, where it might be much better politics to concentrate on the active contributions visual artists have made and are making to the business and communications world. But only time can tell if this approach be the better one.

CALIFORNIA SCREAMING

In our last issue we printed a brief news flash about Bay Area artists feeling repulsion from their lefts and studios. Here is what we hope will be only the first of many follow-up on this issue.

DEAR NAWC:
It is the artists working and living (illegally) in warehouses or light manufacturing buildings have a secure situation. Although building inspectors have until recently looked the other way, insurance companies and fire inspectors have not, and consequently an entire movement in San Francisco's art history was crushed several years ago. At present there is no artist community as such, compared to New York or Paris — however those artists that have remained in the city have managed to utilize the traditional "tuck-away" principle.

The Artists Coalition for Action was formed as a result of some telephone calls to New York (we contacted Doris Freedman, Gerhardt Liebman, Howard Squadron and many others) in an effort to take a serious look at some of the problems, but specifically to form a united front against the city officials on the question of housing. I would say we endorse all the twenty questions of your questionnaire appearing in the Newsletter (vol. 1, no. 3) and would like to add that until we control our own committees and establish our own galleries the communities we ultimately serve will be at the mercy of those presently in control.

CONF. ON PAGE 2



all of those are scattered and incomplete. Rare when this comprehensive, especially for so ephemeral a production. A more detailed inventory of the collection is available on request. [Allen, ARTISTS' MAGAZINES, p. 240].

-SOLD-

His rarest.

5.

DUTCH DETAILS.

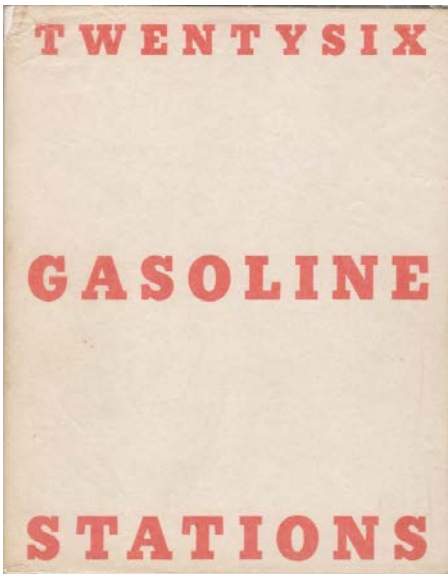
DEVENTER: (STICHTING OCTOPUS), 1971.

Oblong slim folio bound along the top edge, [4]pp + 10 fold-out leaves, original wrappers. SIGNED by Ruscha on the inside front cover. About very good. Wrappers foxed and soiled, with mild wear and bumping. Distributor decal mounted on the title page.

The rarest of Ruscha's books, estimated by Roth to consist of only 200 copies after the majority of original run was accidentally destroyed (OPEN BOOK p. 198). DUTCH complex, "difficult" design (Phillpot), and is one of only two b



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3RD ED., (1969), SIGNED.

[PHILLPOT 60].

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7.



RUSCHA, EDWARD.

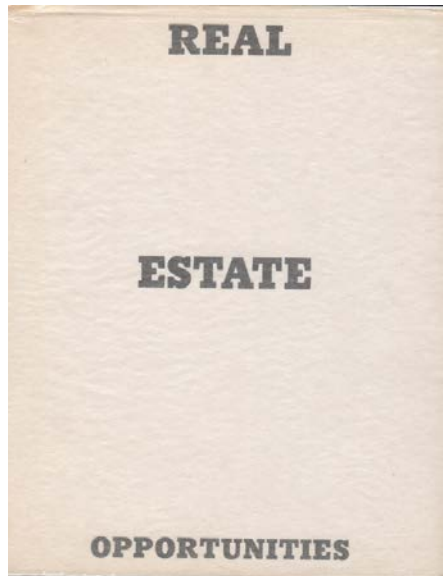


DETAILS holds a unique place among Ruscha's bookworks for its books not to have been funded by Ruscha himself. [Phillpot B14].
-15000-

8.



2ND ED., (1970)
[PHILLPOT 74].
-750-



1ST ED., 1970.
[PHILLPOT 74].
-1000-

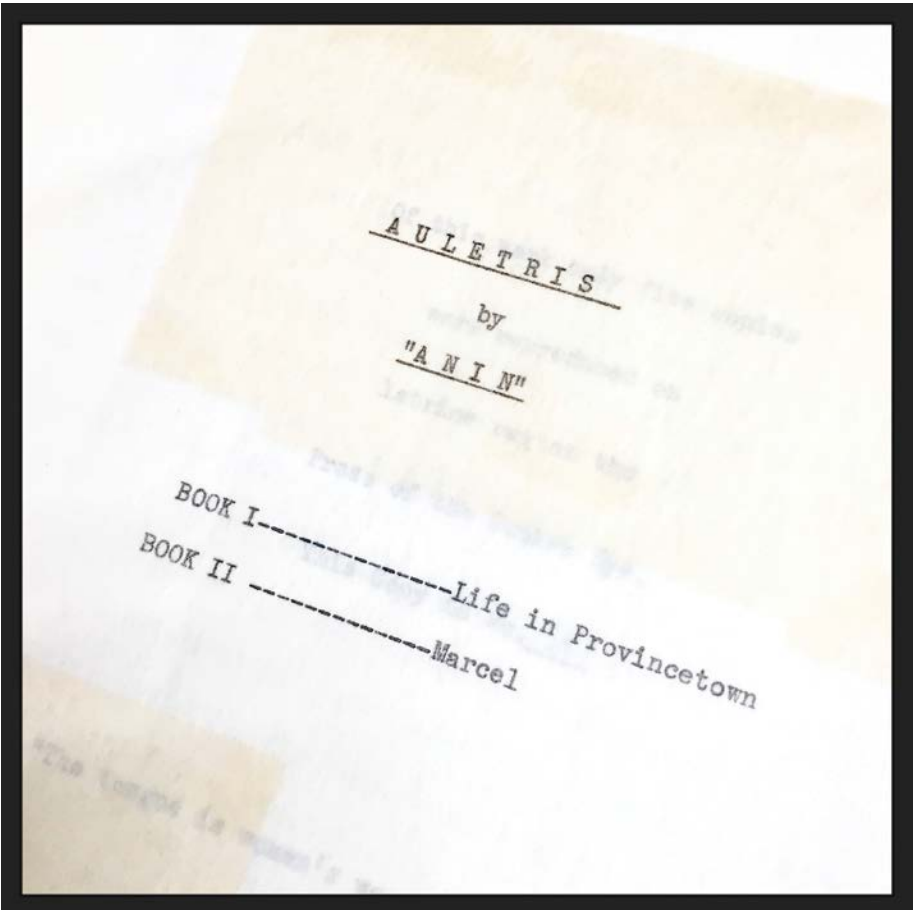
Her rarest.

[NIN, ANAIS]. "ANIN".

AULETRIS.

9. CARMEL [CA]: (THE PRESS OF THE SUNKEN EYE), 1950.

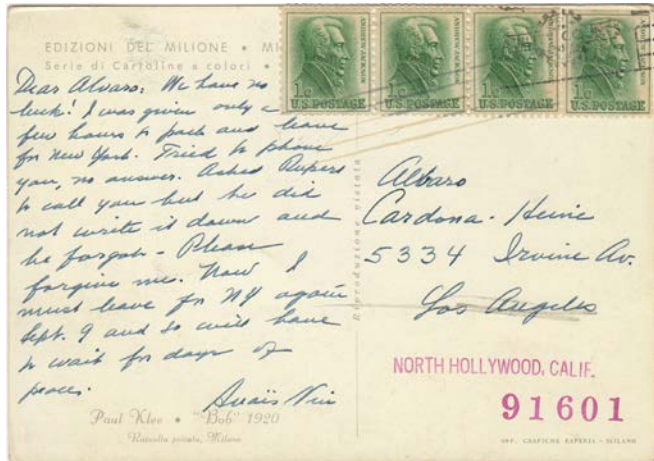
4to. Carbon typescript bound in full blue cloth with titles gilt to spine. Marbled endpapers. Small tear to cloth at base of spine. Top board a bit bowed. Two contemporary newspaper clippings about Nin pasted to prelim. with attendant offsetting to title page. Ownership signature ("Dave Wauters") to same. Solidly very good or better overall. One of five copies "reproduced on latrine rag," this #2. Holograph signed postcard from Nin loosely laid in to poet and painter Alvaro Cardona-Hine, whose copy this was. [iii]. [1]-43, [i], 1-51.



The origins, both bibliographically and biographically, of Anais Nin's AULETRIS are murky to say the least. The book's rarity, issued in a typescript edition of just five copies by a mysterious press, has undoubtedly contributed to this. But so too have the competing motivations of the principals, the secrecy surrounding the production of erotica during a period when obscenity trials were still common, and Nin and (apparent co-conspirator) Henry Miller's own obfuscations.

What is known with some certainty is the following. First, that "Press of the Sunken Eye" was the operation of California bookseller Milton Luboviski and that Luboviski printed just two books under that imprint: the present volume and OPUS PISTORUM, attributed to Henry Miller, both in 1950. Miller and Nin famously began penning pornography for Oklahoma collector Roy Mellisandre Johnson in 1940, and while Miller soon grew tired of the project (which paid \$1/page), Nin continued both to write for Johnson and to enlist the help of other artists (Robert Duncan among others, and often under Miller's name) in meeting Johnson's apparently insatiable demand for titillation. Miller's equally insatiable need for money, however, led in 1941 to what is vaguely termed in the Nin/Miller correspondence, "a scheme." As described in Miller bibliographer Roger Jackson's excellent account, "OPUS PISTORUM and Henry Miller," "...Miller was intent on finding a book dealer to buy some of the many pornographic stories that were passing through Nin's hands." It appears that book dealer was Luboviski (or possibly George Howard, who may have later sold them to Luboviski).

Miller eventually disowned OPUS PISTORUM and critical consensus seems to agree that Miller simply used his name to make the typescripts he sold (to Johnson? To Howard? To Luboviski?) more marketable. But while the exact circumstances of many, if not most, of these two books' productions remain obscure, unlike OPUS PISTORUM, AULETRIS is accepted to be the work of Nin herself. Nin never distanced herself from the book, and the second story in the book, "Marcel," is a longer version of a story that appeared in edited form in DELTA OF VENUS. Further, as the recent edition of AULETRIS (Blue Sky Press, 2016 — the first since the edition here offered) makes clear, the attribution is accepted by both the Nin estate and her bibliographer Benjamin Franklin. How and why Nin's typescript took nearly ten years to reach even this very limited and privately-circulated edition, however, is not known.



But what is clear is that AULETRIS occupies a significant place in Nin's oeuvre and in the history of erotica, especially that written by a woman. As Paul Herron, publisher of the new edition, has noted, the book "breaks many taboos — there are tales of incest, sex with children, rape, voyeurism, cutting, sadomasochism, homoeroticism (both male and female), autoerotic asphyxiation, to name a few, all set in old Provincetown, Paris, and other exotic locales; the characters are deliciously decadent, and the themes are largely based on Nin's own experiences recorded in her unexpurgated diaries." More than pushing boundaries, however, AULETRIS begins the project Nin eventually saw to completion with the publication of DELTA OF VENUS in 1977. As she noted near the end of her life in the "Postscript" to that volume: "I was using a woman's language, seeing sexual experience from a woman's point of view [...] it shows the beginning efforts of a woman in a world that had been the domain of men."

As one would imagine from the limitation, rare in the truest sense of the word. OCLC locates two copies (#1 in the Nin papers at UCLA, and #4 at USC). OCLC suggests a third copy might reside among the George Howard papers at UCLA, but in this cataloguer's correspondence with them, it appears they hold only typescripts to these stories, not the Sunken Eye edition. #3 was auctioned in 1985 and is presumably in private hands. #5 to our knowledge has not been seen. And though the rarest of Nin's publications, AULETRIS also arguably marks the beginning of 20th century women's erotica, one whose influence continues to be felt, from FIFTY SHADES OF GREY to the Suicide Girls and other third-wave-feminist inspired pornography.

-8500-

10.

[FASHION].

RAGS [COMPLETE RUN, 13 ISSUES].

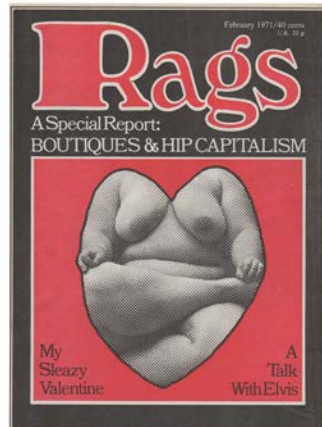
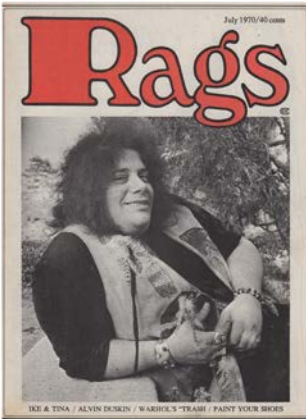
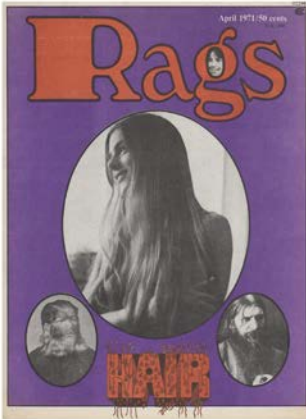
SAN FRANCISCO: RODY CHEEKS,
1970-1971.

4tos. Original stapled wraps. Generally very good. Some toning to edges. Mild wear. Overall, sound and clean.

Complete run of this groundbreaking counter-cultural fashion magazine, founded by Rolling Stone veteran Baron Wolman and editors Mary Peacock and Daphne Davis (of Harper's Bazaar and Vogue), with artist Barbara Kruger serving as art director for most of the run. RAGS was the first ever street-style magazine, and one of the first to cover vernacular fashion. Its blend of anti-runway DIY, politics,

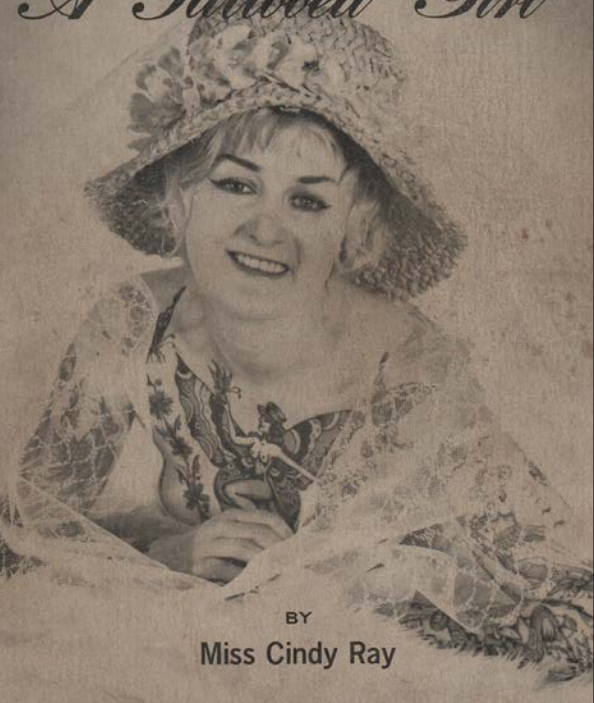
art, and music helped define the look and feel of the early 1970s and paved the way for vanguard punk and hip-hop styles. OCLC locates some two dozen holdings, but with many major institutions lacking; complete runs (the dummy and final issues are particularly intransigent) remain scarce, and rare in collectible condition. Like ROLLING STONE, it was printed on newsprint, so issues are rather ephemeral and therefore fugitive. Though it lasted little more than a year, the magazine's cult influence has endured: from i-D, Purple, and The Face to Instagram and Bill Cunningham, RAGS remains an underground favorite.

-SOLD-



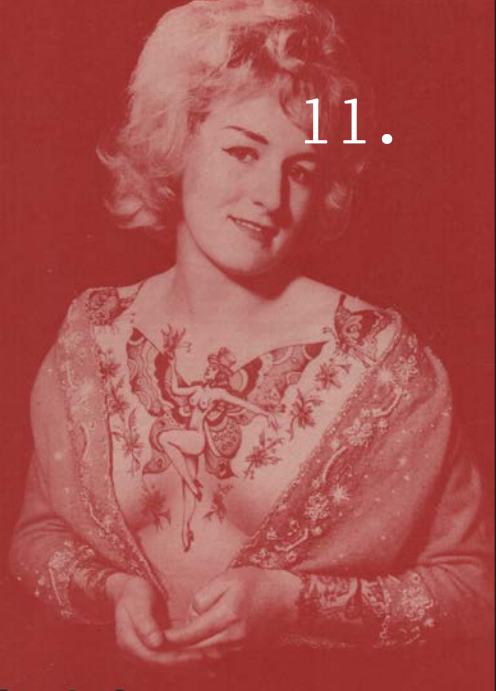
THE STORY OF...

A Tattooed Girl



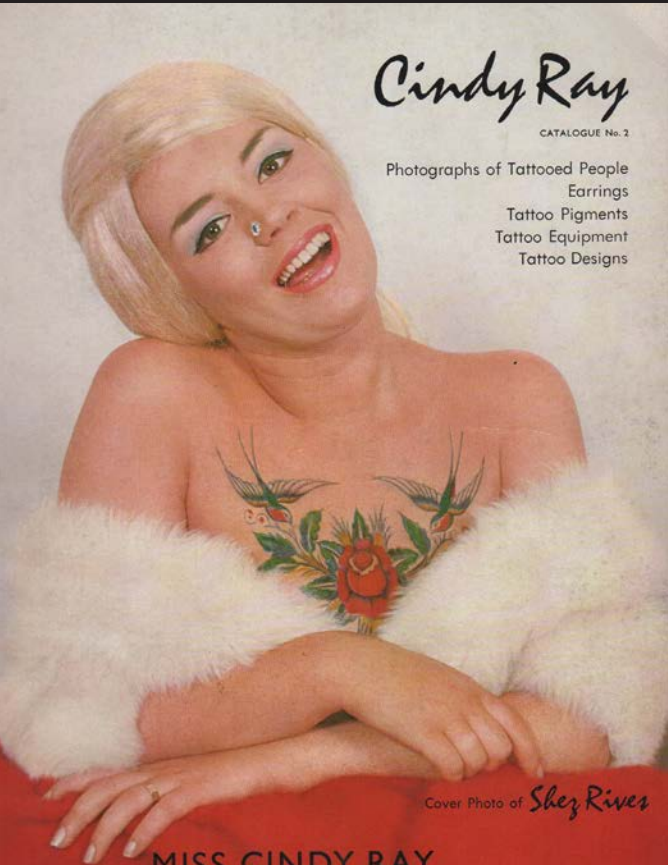
BY
Miss Cindy Ray

11.



**How to do
GOOD TATTOOING**

by **Miss Cindy Ray**



Cindy Ray

CATALOGUE No. 2

- Photographs of Tattooed People
- Earrings
- Tattoo Pigments
- Tattoo Equipment
- Tattoo Designs

Cover Photo of *Shez Rivers*

MISS CINDY RAY

P.O. BOX 34, IVANHOE, VICTORIA, AUSTRALIA

Ear Rings Ear Piercing by Cindy Ray

PO. BOX 34, IVANHOE,
VICTORIA, 3079, AUST.

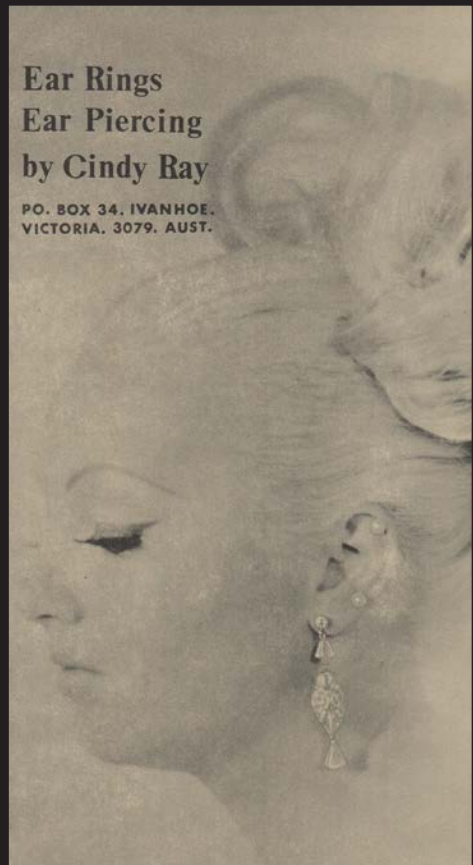


Photo: Miss/Moni

RAY, CINDY [PSEUD. BEV NICHOLAS].
[COLLECTION OF FOUR TATTOOING PUBLICATIONS].
[AUSTRALIA]: [CINDY RAY], [CIRCA 1960S].

Includes: EAR RINGS EAR PIERCING. Pamphlet folded in fourths, as issued, measuring 5.25" x 9.5". Illustrated with photograph and drawings in black and white. Near fine. [and]: CINDY RAY CATALOGUE No. 2: Photographs of Tattooed People, Earrings, Tattoo Pigments, Tattoo Equipment, Tattoo Designs. Wire-bound in card wraps measuring 6.5" x 9" approx. Near fine. [and]: STORY OF A TATTOOED GIRL. Comb-bound in photographic card wraps, 7" x 8" approx. Front wrap detached but present. Lightly edge-worn. Touch of toning. Good. [and]: HOW TO DO GOOD TATTOOING. Comb-bound in pictorial wraps measuring 7" x 8" approx. INSCRIBED by Ray at verso of front cover "Best wishes and kind regards./Cindy". Previous owner's stamp inside front and rear cover. Very good plus.

Rare set of legendary tattoo artist Cindy Ray's books. Ray became an icon of tattoo culture in the early 1960s after responding to an ad for a photographer's model. The photographer, Harry Bartram, convinced Ray to be tattooed with the promise of fame and fortune as a "tattooed lady." While Ray became a tattoo artist herself, operating a waterfront studio outside Melbourne that catered to sailors, Bartram transformed "Cindy Ray" from a sideshow act into a full-scale brand, selling tattoo guns, piercing tools and rings, instructional guides, and the like. Particularly popular with international audiences were photographs of Ray and other heavily tattooed women.

Ray, now in her seventies and still a practicing tattoo artist, has stated in recent interviews that the Cindy Ray brand was largely managed by Bartram and she was excluded from sharing in any profits. Still, Ray is regarded as a pioneer for female tattoo artists and was inducted into the Lyle Tuttle Museum's Tattoo Hall of Fame in 2005. Ray's books are individually scarce, and exceptionally so as a set. OCLC locates a single copy of CATALOGUE; STORY OF... shows only two holdings. And while HOW TO DO GOOD TATTOOING locates three copies (only one in the US), EAR RINGS EAR PIERCING is not found in the database at all. Together, a detailed look into body art and modification culture at the earliest stages of its conversion from specialized subculture to the mainstream phenomenon we see today, from one of its most important and pioneering figures.

-2500-

12.

JAY, RICKY.

JAY'S JOURNAL OF ANOMALIES

[16 ISSUES, COMPLETE SET PLUS RELATED EPHEMERA].

LOS ANGELES: RICKY JAY / W & V DAILEY, 1994-2000.

4to. Self-wrappers. Letterpressed by Patrick Reagh on Rives Heavyweight paper. Sixteen issues in four volumes, plus assorted related ephemera, including most of the original mailing envelopes. Fine condition. Housed in archival clamshell box.

Do we want to sell this? No we do not. We have admired Mr. Jay's many turns in television and film, have enjoyed each book he has published, and stood in awe of his sleight of hand. Have we considered building a complete Ricky Jay collection that might by some strange osmosis render us even a fraction of the Renaissance Man he is? We have. Have we thought upon the wonders that must lie in his library and found our thoughts taking a turn for the covetous? Indeed. And have we therefore reasoned that the closest we might get to said collection is this periodical inspired it? Yes, dear reader. By god we have. But we are booksellers after all. And were we to secret away every tempting item that passed before our eyes — even as comely and delightful an example as this — we would surely find ourselves even more impecunious than the average bookseller. So, sadly, and in the service of destitution avoidance, we offer this complete run of Ricky Jay's exceptionally-produced periodical of "conjurers, cheats, hoaxsters, pranksters, jokesters, impostors, pretenders, side-show showmen, armless calligraphers, mechanical marvels, [and] popular entertainments." Penned by Jay, drawn entirely from his own personal collection, and sumptuously printed by Patrick Reagh, JAY'S JOURNAL sought to be "[a]n anomaly devoted to anomalies." As Jay later wrote in the afterword to the 2001 trade reprint of the journal: "The major catalyst [...] was the pursuit of a higher standard of illustration, type, and paper than the mainstream publishers of my earlier work were able to provide. I wished to do justice to materials collected over long years [...] The idea of a [...] fine-press book intrigued me less than a periodical with high production values" (163). Issued in small runs, individual issues are uncommon, sets scarce. And this, we have on good authority, is the set of JAY'S JOURNAL's first official subscriber (provenance on request). Includes annual renewal forms, mailings envelopes, and an illustrated letterpress broadside published by the Quantuck Lane Press announcing an exhibition of Jay's magic-related broadsides.

-SOLD-



JAY'S JOURNAL of ANOMALIES



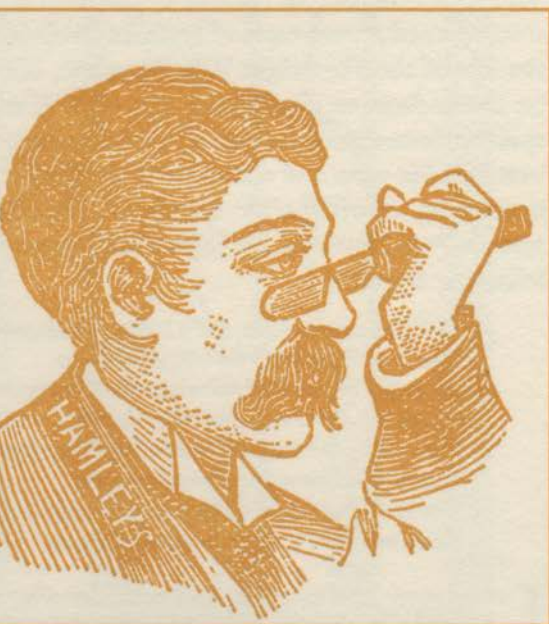
VOLUME THREE NUMBER ONE 1997

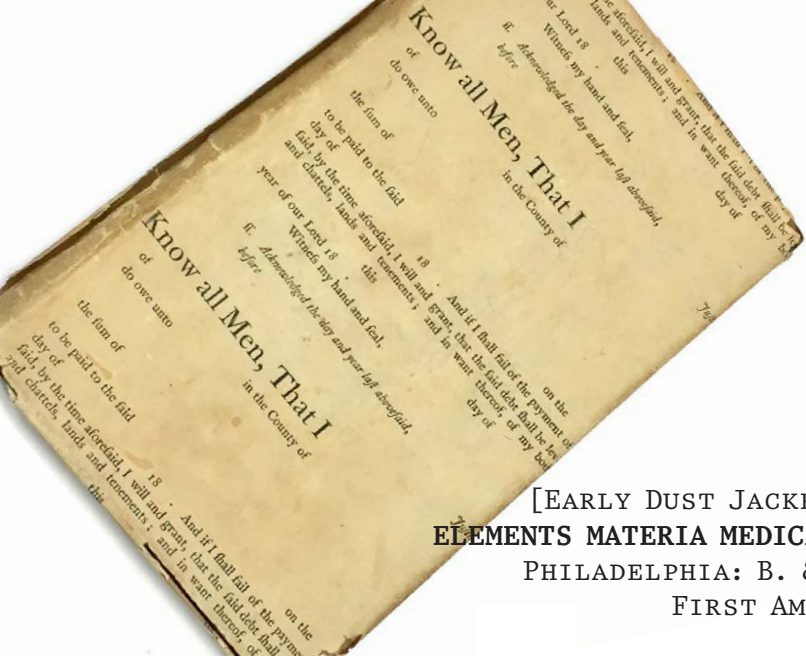
Magical Mayhem or, The Celebrated Nose Amputation

CONJURING, THE THEATRICAL PROFESSION whose oldest recorded performance is the decapitation, it is not surprising to note the enduring popularity of severing from the head its most important organ – the nose.

The decapitation illusion was performed for Cheops, the builder of the great pyramid. The magician, Dedsneferu, severed the head of a goose and placed it at one end of a great hall, far away from the body. After the appropriate words were uttered, the head and body moved toward one another, until they were united and the beast “cackled with joy.” The magician performed his stunt with a pelican and eventually an ox but, unlike scores of his successors, declined to perform the trick on members of his own species. Many centuries later, when the invention of movable type in the printing press allowed the chronicling of magicians’ exploits, we find the cutting and restoring of human heads. Numerous accounts of illusionists in many cultures and countries.

“Decollation of John the Baptist” is one of the most important effects introduced in the history of conjuring in the English language, Reginald Scot’s *Discoverie of Witchcraft* (1584). It was performed by a conjurer called Kingsfield at Bartholomew Fair. Scot also records a more elaborate illusion, a trick bodkin or dagger, that allowed one “to cut half your nose asunder and to make it grow again as presently without any salve.” (See illustration, page 3.) Scot described another piece of nose





13.

[EARLY DUST JACKETS]. MURRAY, J.
ELEMENTS MATERIA MEDICA AND PHARMACY.
PHILADELPHIA: B. & T. KITE, 1808.
FIRST AMERICAN EDITION.

Rare contemporary dust jacket fashioned from a sheet of legal forms folded over this work by Scottish freelance lecturer John Murray (1778-1820). Possibly vernacular, but as binders were known at the time to use scrap sheets in the storage and transport of books, perhaps a binder's jacket. And one that has done its job given the exceptional condition of the binding. But even if binder-supplied, noteworthy not only for its early date, but also its format, which utilizes a practiced French fold, rather than a more typical and simple enclosure around the book entire. Further, the legal forms' use of the long or medial "s" — which began falling out of fashion in America in the first decade of the 19th century — helps date the jacket roughly to time of printing. But we do not rule out a closer connection to the publishers. Kite maintained two locations, the second very close to a debtor's prison, and the legal forms that comprise this jacket regard promissory notes. Further, the holographic titling on the spine of the jacket prefigures such use in later decades. As disposability is no argument against its bibliographic significance (indeed, for more than 100 years dust-wrappers were meant to be thrown away), this might be properly considered an incunabular dust-jacket, predating the formal development of publishers' jackets the following decade. Our research suggests this to be among the earliest such examples known. Therefore, a remarkable and important survival, one that reveals some of the very first influences in the development of the dust jacket. Split at spine with some chipping and foxing, else jacket is clean and intact: good overall.

-ON HOLD-

14.

[PROSTITUTION]:

[LA BELLE ÉPOQUE]. ANONYMOUS.

NOCTURNAL PARIS:

THE ONLY GENUINE NIGHT GUIDE FOR GENTLEMEN [;] AN INDISPENSABLE COMPANION FOR THE STRANGER [COVER TITLE].

PARIS AFTER DARK:

CONTAINING A DESCRIPTION OF THE FAST WOMEN, THEIR HAUNTS, HABITS, ETC., TO WHICH IS ADDED A FAITHFUL DESCRIPTION OF THE NIGHT AMUSEMENTS AND OTHER RESORTS[;] ALSO ALL PARTICULARS TO THE WORKING OF THE SOCIAL EVIL IN THE FRENCH METROPOLIS [TITLE PAGE].

BOULOGNE: THE CONTINENTAL BOOKSELLERS, JULES BOYER
[PRINTER], 1877.

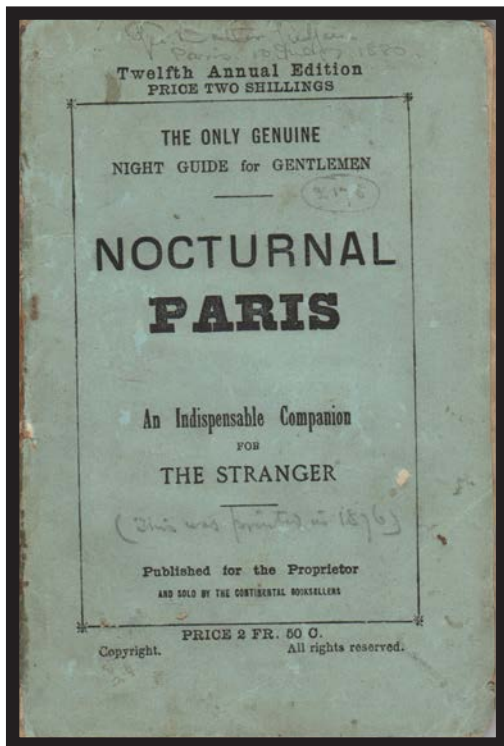
16mo. Light-green wraps. Spine perished, but binding intact, if a little tender. Wraps worn and rubbed with some penciled notes to cover and a few more throughout text. Fragile but sound. Good overall. 86pp.

Travel-sized handbook for English tourists offering a guide to Paris' women of the night, known locally at the time as "les cocottes." If Paris was — as Walter Benjamin put it — the "capital of the nineteenth century," the city was also, without a doubt, the prostitution capital of that century. Napoleon legalized brothels in 1804, but it was not until the Troisième République (1870-1940) that prostitution reached its peak. In 1870, the French police estimated that "maisons closes" had about 400,000 daily customers, amounting to a quarter of the city's men; and by 1874, the author Maxime du Camp wrote that 155,000 prostitutes were officially sanctioned by the city, but over 700,000 were arrested for illicit transactions.

In NOCTURNAL PARIS' early pages, the anonymous British author — likely a wealthy expatriate — talks in awe about the dignity and style of the prostitutes in this "gayest of gay cities," compared with those "unfortunates" found in London. He goes on to analyze the character of the women, warning of the various tricks they use against their customers, offering examples of some of the more notable neighborhoods to find them (Château Rouge, Elysée Montmartre, Jardine Mobile), with advice on how to meet "Nymphs of the pave" in cafés and restaurants. Quite a few specific addresses are mentioned, most with the author's anecdotes and advice, including description of the various "types" of prostitutes ("lorettes," "grisettes," etc.), and even features stories of several specific women:

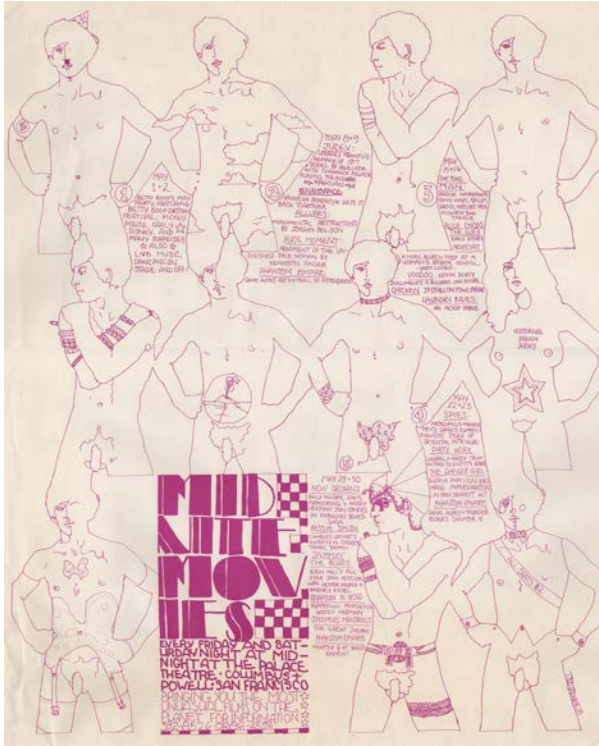
Felicie Reverbere, Hortense Bloomette, and Celestine Jolie ("small, plump, and rosy"). Also includes features one may find in a more benign traveler's guide, such as pointers on the best cafés and bookshops, as well as discussion of the regulations regarding prostitution.

The book is signed in pencil by its former owner, George Butler Griffin, who notes he had the book in Paris in July 1880 and annotates beside a list of addresses for "Night Restaurants" (which stay open all night) that the Café Anglais in the 2nd arrondissement is "the best." The former owner is very likely George Butler Griffin (1840-1893) of California, who most famously assisted Bancroft in his legendary history of the state. Griffin was traveling in Europe in 1880, according to a contemporary obituary, and that further "his great delight was in his library of over 3000 volumes, covering all subjects, and many exceedingly rare." Curiously, Griffin also ghostwrote William Herman's *THE DANCE OF DEATH*, a book decrying the immorality of waltzing — a fascinating contrast to the current volume.



All in all a valuable record of this legendary era of Parisian history, written from an English perspective. The BNF in Paris shows eight copies printed in various years (1873 to 1895); this example allegedly the "Twelfth Annual Edition," despite the fact that we find no editions earlier than the 1873 — perhaps a marketing tactic to increase the impression of the book's popularity and authority. Nevertheless, a rare title — no doubt due to its ephemeral production and quickly dated information. OCLC locates five copies of this edition, with just three in the U.S. And only a handful more of any edition, almost all of those at the BNF.

-SOLD-



15.

[FILM]. TREXLER,
TODD (ARTIST).

[POSTER FOR
NOCTURNAL DREAM
SHOWS' MIDNIGHT
MOVIE SCREENINGS
AT THE PALACE
THEATRE].

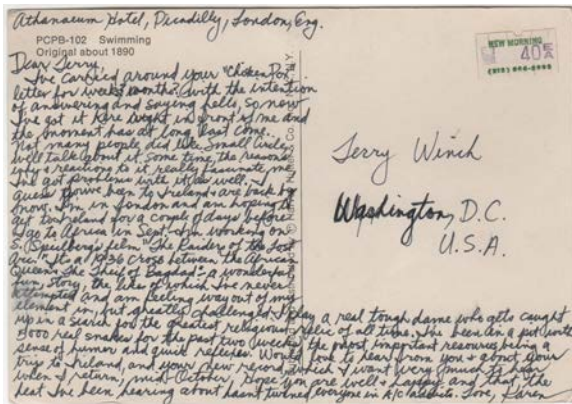
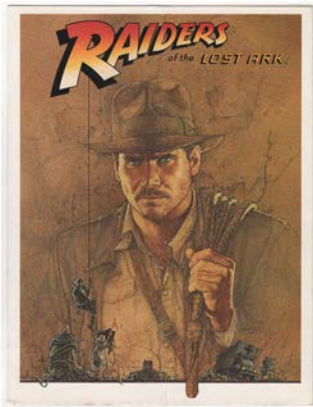
SAN FRANCISCO,
[1970].

22" x 17" approx.
printed recto only
in purple ink on

white paper stock. Very mild toning and edge-wear. Very good.

Poster for the May 1970 midnight movie screenings at the Palace Theatre in San Francisco, which showed a wide range of films – from camp to experimental cinema. The poster states, "Bringing you the most unusual films on the planet." This programming schedule includes George Franju's *JUDEX*, Kenneth Anger's unfinished film *PUCE MOMENT*, Betty Boop cartoons, and Laurel and Hardy shorts. At this time the Cockettes, a fantasy drag troupe led by Hibiscus (George Harris Jr.) and influenced by The Living Theatre and Jack Smith, were beginning to gain notoriety for their unbilled performances during these midnight showings. The Nocturnal Dream Shows, organized by a group of artists and performers from the San Francisco avant garde (including Steven Arnold, Trexler, Sylvester and the Angels of Light, as well as members the Cockettes) was among the earliest and most important venues in the country for underground film-making. The poster, clearly influenced by Aubrey Beardsley, was designed by Todd Trexler, whose work for the Nocturnal Dream Shows has become increasingly desirable. [NIGHT ON THE EDGE OF FOREVER p. 6].

-SOLD-



16.

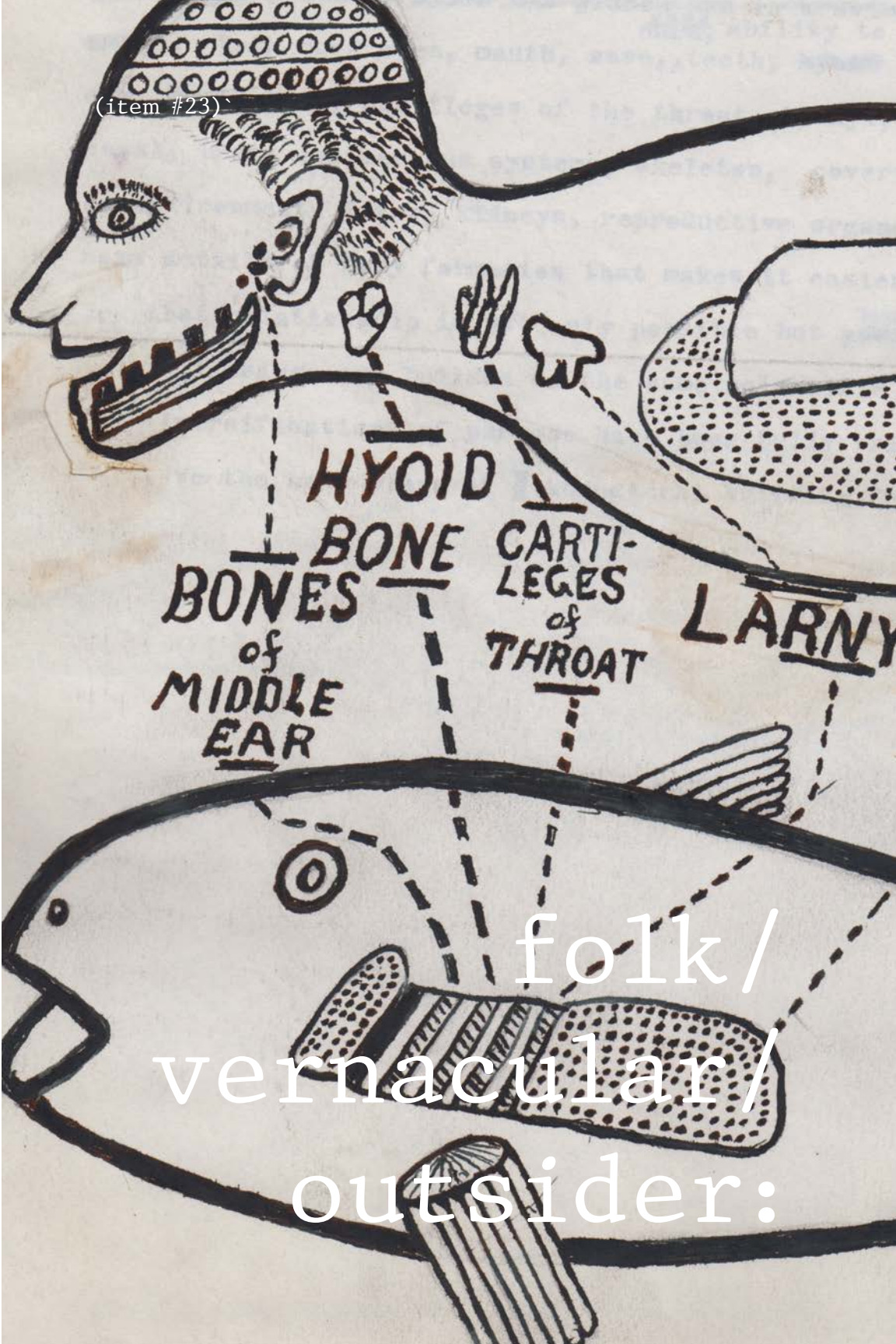
[FILM]. ALLEN, KAREN.
 [AUTOGRAPH POSTCARD REGARDING FILMING OF
 RAIDERS OF THE LOST ARK, WITH EPHEMERA].
 LONDON, [1980].

One APS, about 150 words. Addressed to noted poet and Irish-American musician Terence Winch. Postcard mild handling wear. Very good plus. WITH: Program and ticket from local Washington D.C. premier of RAIDERS.

Fascinating postcard from actress Karen Allen to long-time friend Terence Winch, written from London while in the midst of filming RAIDERS OF THE LOST ARK. In part: "I'm working on S. Spielberg's film 'The Raiders of the Lost Arc' [sic]. It's a 1936 cross between 'The African Queen' & 'The Thief of Bagdad' - a wonderful, fun story, the likes of which I've never attempted and am feeling way out of my element in, but greatly challenged. I play a real tough dame who gets caught up in a search for the greatest religious relic of all time. I've been in a pit with 5000 real snakes for the past two weeks, the most important resources being a sense of humor and quick reflexes." Though undated, the reference to the iconic Well of Souls scene in RAIDERS dates this postcard to about July 1980 when the cast and crew were filming at Elstree Studios, early in the film's production. RAIDERS would go on to be the highest grossing film of 1981 and one of the most popular films of all time. It was nominated for multiple Academy Awards, including Best Picture and Director, and Allen won a Saturn Award for her portrayal of romantic lead Marion Ravenwood. A brief but revealing correspondence, penned during the making of one of the most famous scenes of a Hollywood classic.

-1250-

(item #23)

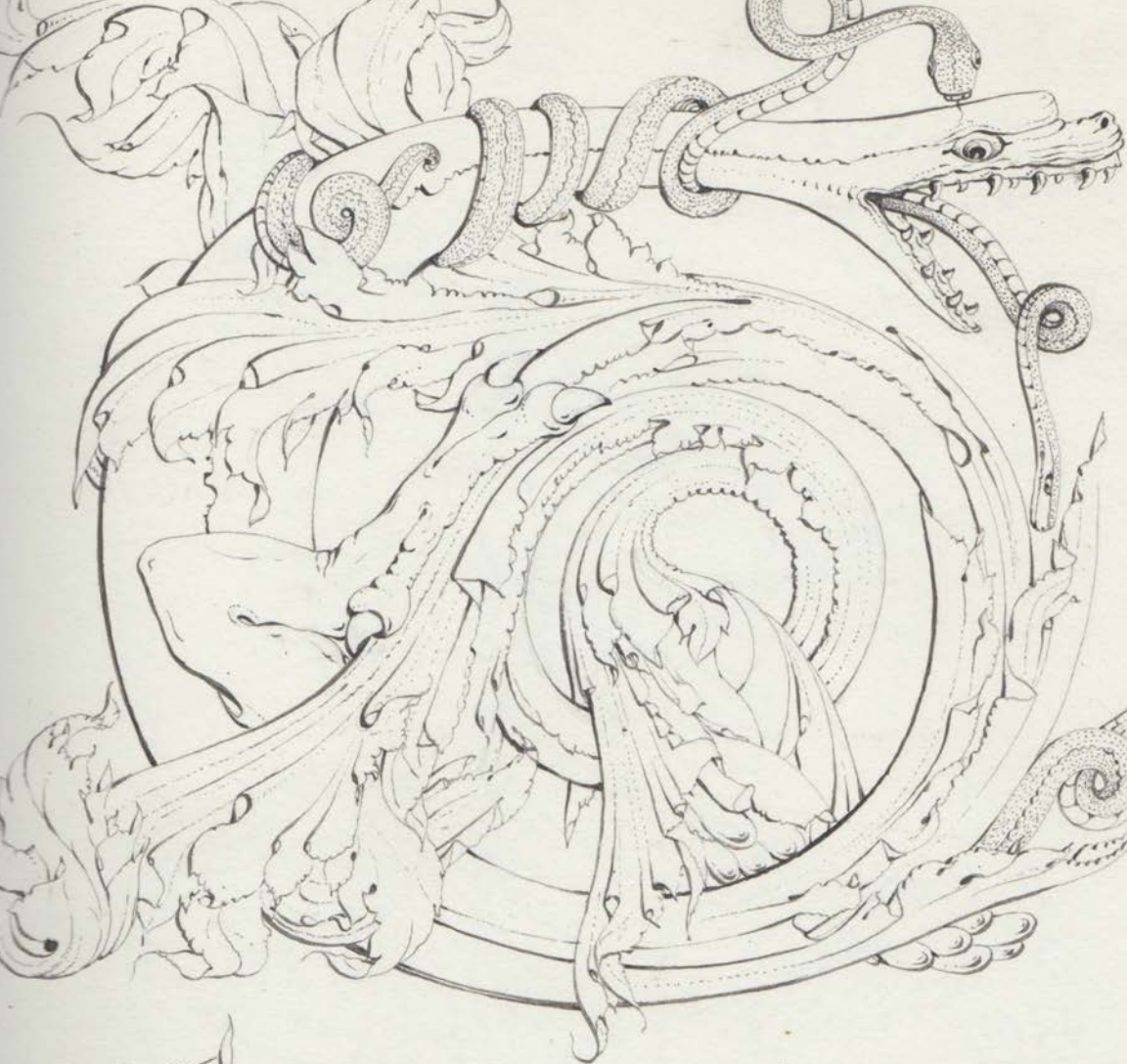


HYOID
BONE
BONES
of
MIDDLE
EAR

CARTI-
LEGES
of
THROAT

LARYNX

folk /
vernacular /
outsider:





17. [OUTSIDER BOOKS]. EDUARD, CHARLES SIR (ARTIST).
 [MANUSCRIPT ABCEBESTIARY].
 SCOTLAND, 1842.

Folio; 16" x 12" approx. Contemporary red morocco with large gilt Scottish coat-of-arms to both covers, and numerous additional ornate devices and fleurs-de-lys. Marbled endpapers; AEG. Calligraphic and engrossed manuscript to fourteen leaves, rectos only, each signed at the foot. Plus preliminary dedication leaf. Board slightly bowed. One leaf with short marginal tear (and very slight loss). Small scuff lower edge of top board. Mild wear. Minor expert repair. Easily very good or better. Housed in a custom archival clamshell box.

An extraordinary early Victorian manuscript, exhibiting a clear High Gothic Revival influence, but somehow stranger and more original. Expertly engrossed, this stunning abecedery features a variety of fantastical beasts (dragons, gryphons, sea creatures, birds, wyverns, snakes, salamanders, and the like) contorted and interlaced to form large calligraphic letters — usually two to a page, but with several full-page examples. This untitled work by an otherwise unknown artist was created for Sir Thomas Dick Lauder (1784-1848) — author, antiquary, and friend of Sir Walter Scott. More than tribute, however, this volume feels born of this same primitive Celtic impulse that yielded *The Book of Kells*, but with its Insular illuminations somehow filtered through M.C. Escher by way of *Game of Thrones*. Quite simply one of the most spectacular outsider books we've seen or handled. A tour de force. See also inside rear cover this catalogue.

-14000-

[OUTSIDER BOOKS]. RODERICK, EDWARD R. (ARTIST).
[FOLK ARTIST'S SCRAPBOOK CONTAINED IN AMERICAN
BEER BREWER CATALOGUE AND LEDGER].
[BUFFALO, NY], ND. [CA. 1910S].

18.

Large folio ledger. 16.75" x 14.75" approx. Printed publisher's cloth. 200+ individual drawings and writings (most on 5" x 7" notepaper) mounted recto and verso to 17 leaves. Final leaf mounted recto only; 18 leaves content in all. 23 additional drawings and like loosely laid in. Remainder of ledger (12 leaves) unused. Worn overall with some starting to the binding. Still, good and sound.

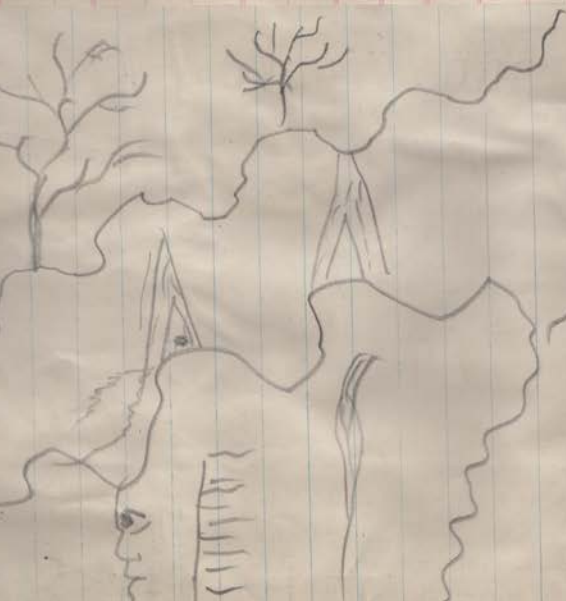
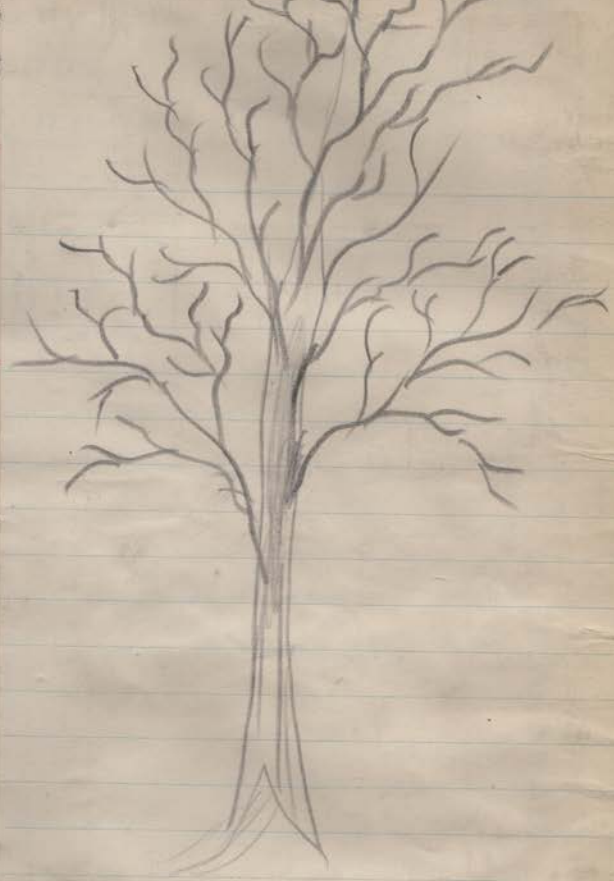
Moving outsider book created by one Edward R. Roderick of New York State. Born in French Canada in 1865, Roderick emigrated to the U.S. in 1875; he is listed in the 1900 and 1910 censuses as living in Buffalo and working as a shipping clerk (which may explain the Loew Blitz-Blank Beer Filter ledger utilized here). Roderick sadly disappears from census records until his death in 1935, but the dealer from whom we purchased this item reports that it turned up in Gowanda, home of the Gowanda State Hospital for the insane, and we suspect given this book's nature that Mr. Roderick was likely in residence there for at least part of those 25 years. The ledger itself dates from approximately 1911, but the work contained therein is almost entirely undated. Three final images are dated 1913, but a loosely laid-in contemporary map of WWI — which many of the abstract images in the ledger clearly seem to echo — suggest the book may not have been assembled chronologically. Nevertheless, it is a haunting and harrowing work, weaving graphomanaical tendencies and make-believe alphabets with child-like crayoned aphorisms and naive folk-art portraits. Elsewhere, the aforementioned map-like drawings embody a freneticism that suggests a Dada-esque kind of automatic writing. Certain recurring named characters ("Red Chief," "Zodak," "Princess Louisa") lend the work a unity that belies its apparently ad-hoc assembly, overall exerting a powerful spell. Likely produced by an inmate at a psychiatric hospital, a fascinating and allusive *livre brut*. See also inside front cover this catalogue.

-2500-

BEN



together





19. [MEDICINE]: [MENTAL ILLNESS]: [OUTSIDER BOOKS].
ALTON STATE HOSPITAL REVIEW [COVER TITLE].
[ALTON, ILLINOIS], [CA. 1934-1935].

Custom square folio album. Approximately 17.5" x 20.5" x 3 3/4", some 23 pounds (!) in all. Painted green cloth over plywood boards with leather corners. Hand-painted title to front. Boards attached to metal-framed, leather-covered spine by two screw-mount metal post binders through 25 French-fold card leaves, held together at outer edges by pressed tin corners. Leaves hand-lettered throughout with page headings, original verse, and captions; more than 140 original vignette and full-page illustrations in ink and watercolor; dozens of handmade sample objects; 55 descriptive typed sheets totaling approximately 8000 words; 16 original photographs; and various scrap elements mounted both recto and verso. Exterior moderately worn: cloth paint cracking, title lettering faded. First and final leaves stained. One mounted object perished. Overall sound, well preserved. Very good.

Stunning book created by patients of The Alton State Hospital, an official Illinois facility for the treatment of the insane. Monumental in both size and scope, this mid-1930s scrapbook

SEWING ROOM



This department has 12 electric sewing machines, 1 button-hole machine, 1 cutting machine. We have 14 patients busy, 10 on the machines and four pressing and folding. From 1500 to 2000 yards of goods per month, are made up into various articles for the comfort and convenience of the patients.

Some of the articles made in this department are dresses, coats, shirts, overalls, princess slips, gowns, dining room aprons and uniforms, kitchen double aprons and caps, hospital operating room gowns, hydro tub covers, sheets, curtains and drapes.

This work is all done by the patients, supervised by employees.

Miniature of patient's dresses.

ALTERATION ROOM



In the Alteration room, we alter all garments for both State and Home furnish patients. Those patients who are unable to come to this room for fittings, have their garments fitted on their cottages. After alterations are made, the garments are returned to the marking room. Here they are marked and sent to the cottages.

One employee and one patient are kept busy in this department.



We are shaped and fashioned by what we love.

documents operations at the institution through ornate assemblages that combine photographs, original ink and watercolor art, detailed typed descriptions, scrap elements, and even three-dimensional objects (textiles, samples, clothing, heads of wheat), and other hand-made miniatures and models. Enduringly crafted in the institution's Occupational Therapy department, credit for its extensive hand-lettering and approximately 140 fine illustrations are attributed to a single female patient, unnamed though pictured in a snapshot photograph and referred to by internal text as "Our Little Artist." Additional highlights include: numerous lines of original patient verse; 15 photographs providing internal hospital views; a large, intricately hand-cut paper silhouette of a female



figure; and dozens of mounted, patient-made items including sample clothing, lace, needle- and metal-work. Individual sections cover all aspects of the Hospital's operation: Staff, Dentistry, Management, Office, Social Service, Pharmacy, Nursing, Hydrotherapy, Recreation, Orchestra, Barber Shop, Beauty Shoppe, Laundry, Mending Room, Linen Room, Housekeeping, Sewing Room, Alteration Room, Kitchen, Dining Room, Bakery, Power House, Store, Electricity, Plumbing, Industrial Shop, Dairy, Nursery, Commissary, Root Cellar, Carpentry, Painting, Blacksmith Shop, Fire Department, Sheep, Hogs, Farm, Garden, Pasteurizing, Orchard, Poultry, Greenhouse, Trucks, Tin Shop, Marking Room, Condemning, Incinerator, Garbage Disposal, Religion, and Cemetery. Descriptive texts for each department provide synopses of roles performed in support of the largely self-sustaining community, as well as statistics on number of employees, patient roles, treatments, per patient costs, and the like. Located approximately 15 miles North of St. Louis, the hospital at Alton began operation in 1917. Under the guidance of its first director Dr. George A. Zeller, it was one of the first in the country to focus on occupational therapy as a treatment for insanity. Zeller left the institution in 1921, though his legacy is evident in this scrapbook, not only in its creation but in its four pages devoted entirely to the O.T. department. Estimated total patients at the time of the scrapbook's creation (circa 1934-1935 based on internal evidence) was approximately 1500. The album closes with a Darger-esque original watercolor portrait (above) of then-governor Henry Horner standing with the presumed current superintendent of the hospital, with the former saying, "We must protect the patients in the institution, Doctor." And the latter replying, "You can count on me, governor." Possibly used as an educational display in the hospital's office or reception area, a rare survival for such an elaborate and unwieldy object. Easily one of the two or three most impressive and remarkable vernacular books we've encountered.



-12000-

20.

[VERNACULAR ART]: [PHOTO ALBUMS].
[ILLUMINATED POCKET-SIZE FAMILY ALBUM].
NP, [CA. 1920S].

Oblong 64mo. (4.5" by 3.25"). Commercial olive-green, faux-leather string-tied album. 12 gray leaves with 43 small photos adhered to rectos and versos, with 17 hand-drawn, colored border illustrations. About near fine overall, with a bit of external rubbing; leaves mildly warped. Colors vivid throughout.

A lovingly ornamented album, with intricate border designs on most pages in a variety of styles, borrowing considerable Art Deco and rococo influence. Most designs are primarily floral, though many involve geometric shapes, and in addition to the drawings, several borders also incorporate silver foil. An impressive work of amateur design and illustration, on an intimate and charming scale.

-1850-





21.

[PHOTOGRAPHY].

[PHOTO ALBUM OF GERMAN BATHERS].

[GERMANY], [CA. EARLY 1920S].

Oblong album measuring 9" x 6.5" approx. String-bound in red glossy-coated cloth. 42 gelatin silver photographs measuring 3.5" x 2.25" approx. glue mounted rectos only to 25 leaves, most interleaved with tissue. Boards lightly rubbed at edges with top corner of front board bumped. Some creasing and edge-wear to tissue guards. One photo perished, else apparently complete. Photographs generally fine. Sound and clean overall. Near fine.

Elegant and carefully-assembled photo album of bathers in and around an unidentified lakeside German resort, likely in the years following WWI. The album combines well-composed candid and posed shots of bathers with striking portraits that together reveal a talented photographer, a kind of Jazz Age Jock Sturges. A work of uncommon unity and execution, an accomplished and tender vernacular photobook of German bathing culture.

-1800-

[CRYPTOLOGY]: [THEOSOPHY]. JOHNSON, DR. AHELIOBAS A.
[TWO ANNOTATED VOLUMES RELATING TO THEOSOPHY
AND ESOTERIC CRYPTOGRAPHY].
NP [ELGINORE, CA], ND [CA. 1940S?].

Two volumes. The first, mounted awkwardly into a zippered limp leather case and titled "Aheliobas" by hand to front cover. 6" x 4.5" approx. The second, a small notebook, leather over boards, with "Aheliobas" scratched into leather at rear cover. Both volumes worn and a little ad hoc, but generally very good.

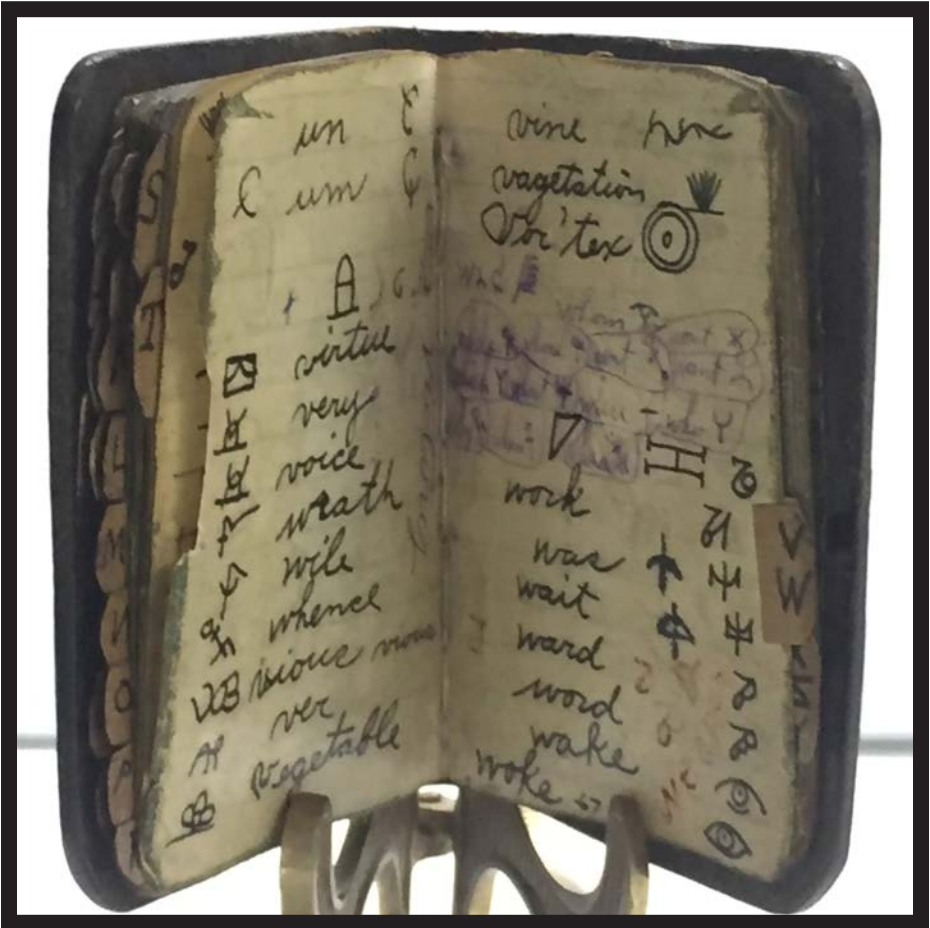
An unusual and intriguing pair of books owned by Dr. Aheliobas A. Johnson (1886-1955). Johnson, whose business card (laid into one volume) describes him as a "Metaphysician, Healer, Teacher, and Spiritual Counselor," was a resident of California and devotee of the "I Am" movement founded by Theosophist Joseph Sieber Benner. Also known as the "Knowledge and Teachings of the Impersonal Life," "I Am" was an eccentric branch of theosophy that taught Christ proclaiming "I Am," indicated "the true spirit that resides in every human being."

The first book is a copy of "I Am"'s key text, Benner's THE IMPERSONAL LIFE (14th edition, 1944), heavily annotated by Johnson. Underlining, marginalia, and other annotations abound, with endpapers also filled ("This is my life's philosophy and principle as follower: 'I will see beauty and goodness in all things. From all that is unlovely shall my vision be immune.'"). These annotations are further complimented by a series of almost hieroglyphic cryptograms, whose key is contained in the accompanying small notebook. This second, leather-bound volume (pictured, right) is divided into alphabetical tabs and comprises a directory or legend to these symbols, which range from the esoteric and alchemical to the more ordinary and practical. Several additional cryptograms are contained in this second volume as well.

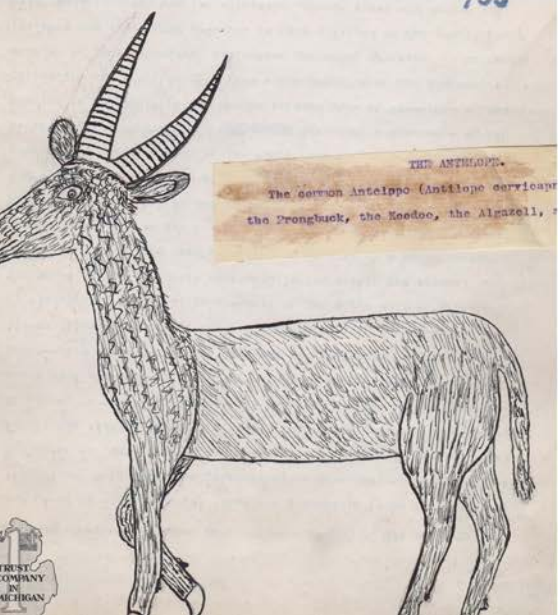
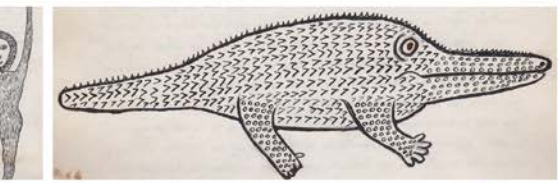
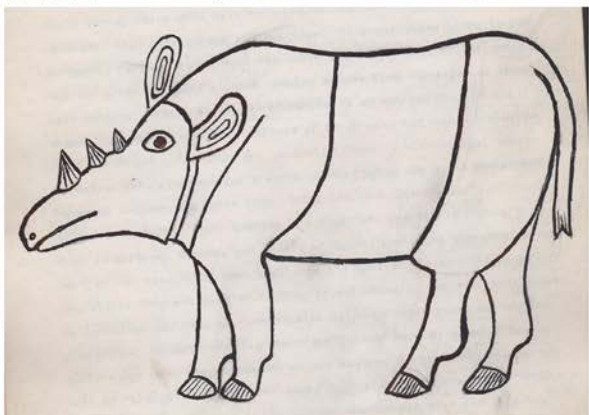
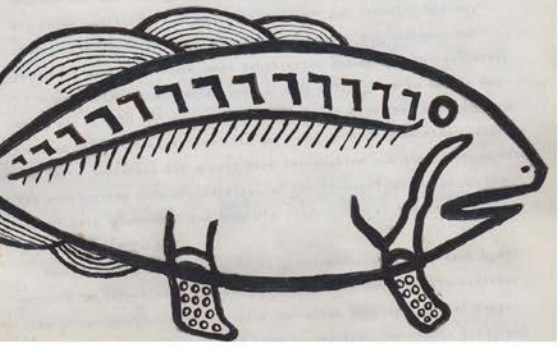
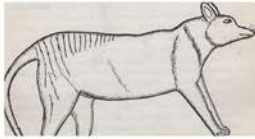
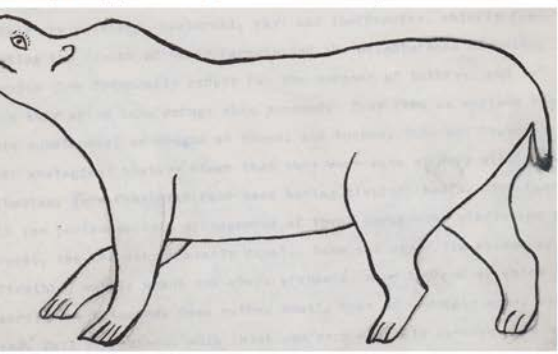
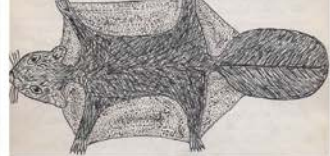
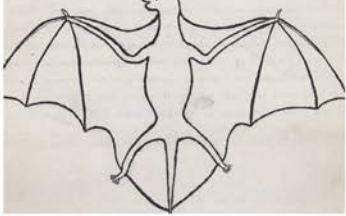
Taken together, a strange but revealing look into California's experimentation with alternative movements and the formation of cult and counter-cult communities, as well as a peculiar work of outsider cryptography. Benner's work would go on to be taken up by the likes Guy Ballard and even Elvis Presley — who during the last 13 years of his life gave out hundreds of copies of THE IMPERSONAL LIFE, and allegedly had a copy with him the night he died.

-1100-

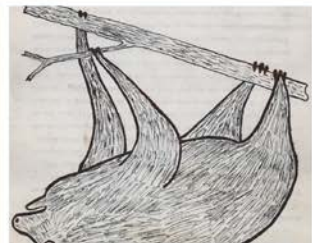
22.



(actual size)



THE ANTILOPE.
The common Antelope (Antelope) carries
the Pronghuck, the Koodoo, the Algazell, &



[OUTSIDER ART]. [NATIVE AMERICANA].
[ECCENTRIC THEOLOGY]. [CULTURAL APPROPRIATION].
SIMMONS, VAN LEROY WITH NELLIE S. SIMMONS.
INDIAN HISTORICAL LEGENDS [WITH:] THE GREAT SPIRIT
RELEASE AND INDIAN HISTORICAL LEGEND [AND:]
THE THEORY OF BIBOLUTION [PLUS:] OUR UNIVERSE
[FOUR ORIGINAL TYPESCRIPTS/MANUSCRIPTS —
WITH ILLUSTRATED FOLK ART].
GRAND RAPID, MICHIGAN: 1942-1948.

23.

Three original typescripts, all containing extensive manuscript additions and corrections, with printed front matter. Plus one shorter holographic manuscript. Two of the typescripts are fastened together with string in the upper left corner, the remaining typescript and manuscript are bound with tape along the top edge, all consisting of more or less roughly 11" x 8" leaves. BIBOLUTION contains numerous original illustrations (selections, left). Some general wear, toning and soiling, with one of the extensive folding additions detached from the original leaf but present, overall in very good condition. Included:

1. *INDIAN HISTORICAL LEGENDS (1942), fastened with string to printed card stock upper wrapper, printed title page, preliminary autograph index, and 56 type pages (rectos only) on onionskin, with manuscript additions, pasted-down interpolations and cancels in typescript and autograph.*

2. *THE GREAT SPIRIT RELEASE AND INDIAN HISTORICAL LEGEND (1943), fastened with string to a printed and pencil-decorated card stock upper wrapper, with four prelims. (including printed title page, and leaf of printer instructions in autograph), plus 60 pages in typescript and autograph (rectos only) with extensive pasted-on "riders" folding out from the lower edge of pages (some going several pages), and extensive revisions.*

3. *OUR UNIVERSE, bound along top edge, ten pages autograph ink; perhaps a fragment.*

4. *THE THEORY OF BIBOLUTION (1948), tape-bound along top edge, with two prelims, 143 pages (rectos only), largely typescript but interleaved with 43 lively original illustrations, either on Simmons' own or Michigan Trust Company letterhead, with numerous manuscript corrections.*

Wonderfully eccentric assemblage, that while clearly intended for eventual publication remains an impressive and elaborate creation of an engaging outsider artist. V. L. R. Simmons was a self-professed Native American: "I am an Indian by choice and applied study, not by birth or adoption. Part of my story comes from theory and inspiration" (Preface, GREAT SPIRIT). But he was also an anthropo-religio-philoso-scholar, and (in this cataloguer's biased opinion) an unheralded folk artist.

Simmons and his wife Nellie appear to have held curious theories about the role of light and color in evolution—or, as they would have it, Bibolution or "the Simmons theory of life": life was formed when light creates life force; light as souls transmigrate or leave the body; adultery changes your spirit color, etc. The couple also seems to have developed idiosyncratic anthropological views tending toward an Old Testament lineage for the American Indians (possibly influenced by Mormonism). There is much in these manuscripts suggesting deep and fruitful study of the subjects (Simmons provides an extensive American Indian sign vocabulary, for example), though also much in the way of untutored but entertaining religious and scientific speculation deeply in the American grain.

At least as much as the particulars of the content, however, are the particulars of the execution. The typescript of GREAT SPIRIT exhibits a kind of overflowing exuberance, with fold-out charts and maps (including one of the migration of Nimrod's descendants), tipped in holograph additions, and even an extraordinary five-foot-long lineage of Adam. But it is BIBOLUTION's illustrations that capture a true folk artist at work. While these pen and ink drawings of animals and other creatures (with mounted typed captions) are meant to illustrate the Simmons' theories of evolution, taken in total they reveal a distinctive outsider voice. Crude on first examination, they soon coalesce around a bold confidence and singular vision — powerful and compelling. They show the influence of Native American cave paintings and other primitive arts, but filtered through Simmons' auto-didactic and peculiar point-of-view.

OCLC notes three locations for a 1950 published version of BIBOLUTION, and NUC locates a 1939 work entitled A LEXICON OF NORTH AMERICAN INDIAN LANGUAGES AND DIALECTS and an expanded 1945 edition that evidently incorporating material from GREAT SPIRIT (held at the Library of Congress). Weird and quintessentially American, worthy of further study and exhibition.

-11000-



24.

[OUTSIDER ART]: [MARKETING]: [SIGNAGE]:
 [LOWBROW ART]. GREEN, DICK - "BIRDIE" (ARTIST).
 [ORIGINAL ARTWORK: AIRBRUSH T-SHIRT ARTIST SIGNAGE].
 [CA. 1980S].

Five airbrushed paintings on quarter-inch plywood panels, each approximately 28" x 20" or slightly larger. One signed to verso. Most likely originally in two contiguous panels, in current form when acquired. Each is weathered and often heavily worn about the edges. Overall about good.

Suite of advertising signage from an airbrush t-shirt artist named Dick Green (signed "Dick Green" and "Birdie" on verso of one). Region of origin is unknown, though likely Rust Belt given area of acquisition. Mounted metal hinges at outer margins and warnings against tailgating lettered above the illustrations strongly suggest these most likely doubled as rear doors for a trailer. Airbrush t-shirt artists were, and continue to be, staples of Midwestern and Southern fairs, swap meets, flea markets, car and truck rallies, and the like. The panels are undated, though style suggests 1980s, possibly earlier. Subjects include: a muscle car, a hotrod, a monster truck, three incarnations of the name "Jim," and what we can only describe as a giant parrot apparently piloting a small airplane (naturally). An arresting group of vernacular advertising from an skilled practitioner of this form of lowbrow art.

-2000-

25.

[OUTSIDER BOOKS].
 TIZIANA ("T," ARTIST).
 [ORIGINAL HANDMADE BOOK
 OF COLLAGES & ASSEMBLAGES].
 NEW YORK, 2008.

4to. Spiral-bound boards. Twenty four (24) leaves of black card-stock, plus covers. All surfaces covered with two- and three-dimensional elements. Appears complete. Traces of dust or rubbing to covers, else clean and sound. Near fine.



A rich series of collages and assemblages with thoroughly referential pop-art sensibilities. The artist's identity is unknown: aside from a recurring signature ("T" followed by a five-pointed star), the only relevant information is the dedication: "N.Y. 3/20/08 / This Book / Is / Dedicated / To / My Son / Rocky / He Has Been The / Only True Inspira / tion For Me .. / I Love You!! / Forever / Tiziana [?]." The untitled book's two- and even three-dimensional collages use a wide variety of materials (plastic, paint, printed transparency, markers, squirt gun) to stylistically evoke a kind of lowbrow pop art, or even pop-punk, with a particular emphasis on fashion design (images of T-shirts, purses, and jeans abound). Recurring symbols include skulls, guns, movie/concert posters, album covers, and icons borrowed from other pop artists, including Richard Prince's Playboy skull (above) and Warhol's banana. The book's style brings to mind a kind of retro fashion boutique, though Tiziana's references are so motley and obscure that they would resist such easy marketing. For example, a poster for the film *ROLLERBALL* starring James Caan and several little-known comic book heroes are also included. The book belies a certain '80s nostalgia — be it for punk (Misfits, Tuxedomoon) or film (a collaged purse bearing the likeness of Kurt Russell from *ESCAPE FROM NEW YORK*) — and seems to have been designed by someone with a keen interest in fashion design, due to the multiplicity of clothing depicted. Altogether, an ornate and consistently surprising work.

-850-

(item #26)

THE WONDERFUL WIDOW OF EIGHTEEN SPRINGS

FOR VOICE AND PIANO

John Cage

COPYRIGHT © 1960 BY HENMAR PRESS INC., 373 PARK AVE. SO., NEW YORK 16, N.Y.

music:

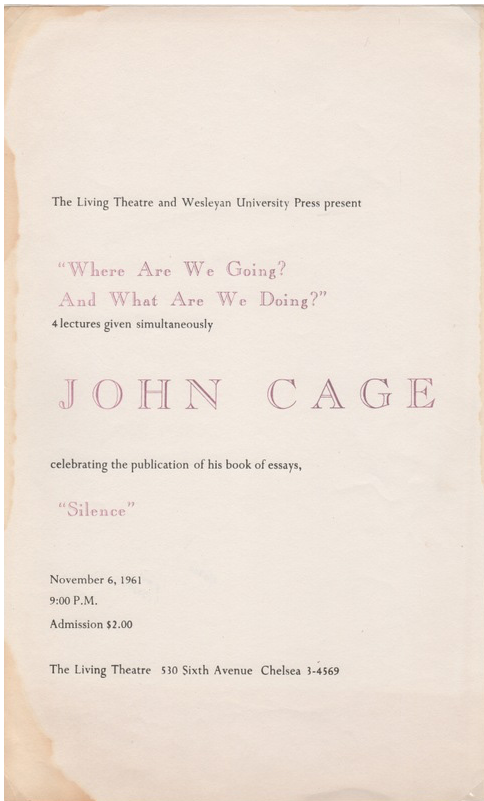
26.

CAGE, JOHN.
THE WONDERFUL WIDOW OF EIGHTEEN SPRINGS:
FOR VOICE AND PIANO.
NEW YORK: HENMAR PRESS, 1960.

Folio, 11 x 14". Ozalid or diazo score, mechanically reproduced from holograph. Folded in sixths, residue of a paper clip to top edge. Toning, as common to the format. Else clean and sound. Very good. [1], 2-8.

Apparent publisher's proof of Cage's 1942 piece for voice and closed piano. This example is reproduced in large ozalid or diazo format, typically an architectural duplicating method but frequently utilized by composers of the period for reproduction from holograph, and a format Cage used throughout his career. The first of Cage's songs inspired by James Joyce (who was an enormous influence), "The Wonderful Widow of Eighteen Springs" borrows its lyrics from the description of the sleeping Isobel in FINNEGANS WAKE. According to Cage's included instructions, the vocalist is instructed to "sing without vibrato, as in folksinging," while the pianist plays the closed piano like a drum, with notes on how and where to strike the surface (ie. with fingers or knuckles, on the top, front, underside etc.). As with many of Cage's works, "Widow" was received with some confusion and hostility in early performances, but would go on to become one of his most popular compositions. This is in all likelihood an in-house proof in advance of the 1961 publication; the publisher (in email correspondence) estimates that no more than twenty working copies were printed. And Peters used one of these ozalids in the production of the mock-up for the offset edition (see "John Cage's 'The Wonderful Widow of Eighteen Springs'" by Laurie-jean Reinhardt), which was issued in an edition of 500 copies in 1961, reduced in scale, with Cage's 1960 copyright notice and page numbers (both here present) removed. This work also marks the inauguration of Cage's relationship with Peters. For years Cage had operated without a publisher, but he chose the firm one day in 1960 while browsing through a New York telephone book and was met with such enthusiasm by the firm's Walter Hinrichsen, a lover of contemporary American music and fan of Cage's, that they signed a contract over lunch the same day. Cage would continue to publish his work with Peters for the rest of his career. OCLC locates no examples. A surprising survival marking the beginning of the relationship between a major American composer and his publisher.

-3000-



27.

[CAGE, JOHN].

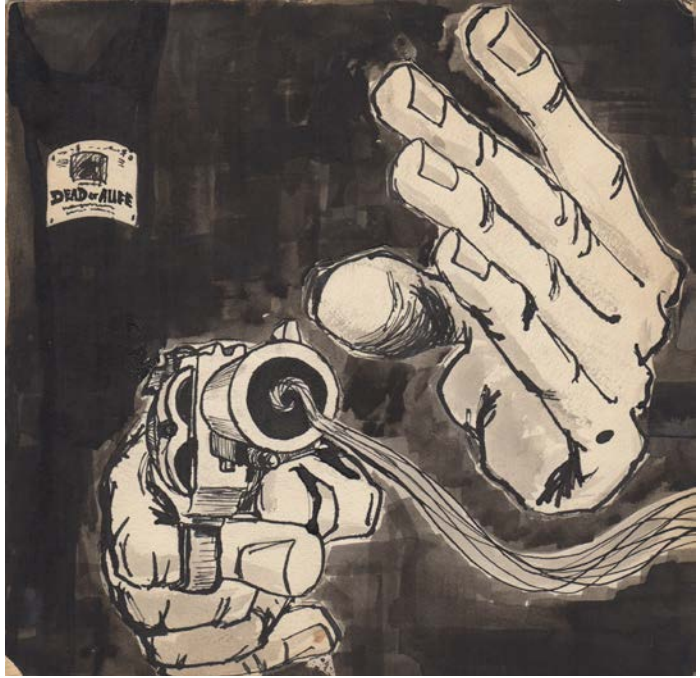
**THE LIVING THEATER AND WESLEYAN UNIVERSITY
PRESS PRESENT "WHERE ARE WE GOING? AND WHAT ARE WE
DOING?" 4 LECTURES GIVEN SIMULTANEOUSLY
JOHN CAGE [ETC. ORIGINAL POSTER].
(NEW YORK): NP [LIVING THEATRE?], 1961.**

Broadside poster, 14" x 8.5". Printed recto only in black and purple. Some faint staining and toning to edges, largely unobtrusive and not effecting any text. About very good.

Original promotional poster announcing a reading by John Cage to celebrate the publication of SILENCE. Released in October 1961, Cage's seminal first book is also almost certainly his most important. Part poem, part aesthetic meditation, part essay, part musical composition, it remains ahead of its time. This poster advertises a reading from the book At Judith Melina and Julian Beck's Living Theatre, an important venue for Cage where he frequently performed. An ephemeral production from a significant event.

-500-

28.



[MUSIC]: [BLUES]: [HOME RECORDING]. KEISER, JOACHIM.
**PRETTY BOY FLOYD - BAD LEE BROWN [B/W] JOHNNY HARDY -
DEAD OR A LIFE [ACETATE DISC WITH ORIGINAL ART].**
NP, [CA. 1962].

Lacquer disc with handwritten labels, about 6.5" in diameter. Solidly very good, with light surface scratches, mild surface noise. Included with record is 7" by 7" cardboard sleeve, with hand-illustrated collaged art drawn by fountain pen, with handwritten notes and information to verso, including a long inscription. Sleeve about very good as well; lightly toned and scuffed.

Vintage (and likely unique) acetate of four folk songs performed on guitar by one Joachim Keiser. The songs, all originally performed by Woody Guthrie, are here presented as a "little present" to a "Mrs. Braley." In halting English, he notes: "please don't be afraid about the cover" (which depicts a smoking revolver, above), and notes that the recordings "sounded better on the tape." His performances, however, are not unaccomplished and are typical for the period, while the cover is a striking work of folk art. Its noirish gloom is surprisingly modern: Minging Mike meets Raymond Pettibon.

-750-



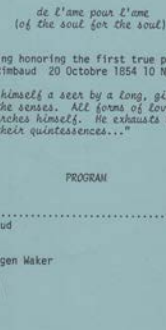
[MORRISON, JIM]. MONTFORT, MICHAEL (PHOTOGRAPHER).
[NINE VINTAGE ORIGINAL PHOTOGRAPHS
OF JIM MORRISON AND THE DOORS].
[CA. 1968].

29.

Nine gelatin silver prints on double-weight paper, each measuring 11.25" x 9" approx. Three with holograph notations at verso ("Jim Morrison, Doors") and stamped in red ink "Copyright Michael Montfort". All slightly curled with minor edge-wear. Near fine.

Iconic selection of images of Jim Morrison of The Doors — on-stage and backstage, on the street and posing in an ornate pulpit (from a performance in Frankfurt in 1968) — all from their first European tour. Featuring Morrison in his iconic leather pants and concho belt, Montfort's photographs capture Morrison's dynamism: kicking the air, smoking cigarettes, mugging for the audience, and lying on stage in the fetal position (above). Another shows a sweaty Morrison backstage with fans, while a single photograph features all four members of the band in a quiet moment, relaxing with a newspaper and a cigarette. An exceptionally handsome collection of photographs of one of the most celebrated performers in rock. At the time of these photographs, Michael Montfort was a photojournalist working for various German publications. After emigrating to Los Angeles in 1973, Montfort began a lifelong friendship with Charles Bukowski and collaborated with him on various projects, most notably SHAKESPEARE NEVER DID THIS.

-1100-



de l'ame pour l'ame
(of the soul for the soul)

An evening honoring the first true poet and seer
Arthur Rimbaud 20 Octobre 1854 10 Novembre 1891

"The Poet makes himself a seer by a long, gigantic and rational derangement of the senses. All forms of love, suffering, and madness. He searches himself. He exhausts all poisons in himself and keeps only their quintessences..."

PROGRAM

Speak Low..... Kurt Weil
Search for Rimbaud
rape
dog dream
The ballad of Hagen Maker
debbie denise
non-vieux lucien
picasso laughing
rimbaud dead
sonnet
cry me river
little song

INTERMISSION

bad blood
tono lord
what makes ruda ivory
babies insurance
just an accident
judith revisited
picture hanging blues
anette had a baby.....hank ballard
ballad of a bad boy
star fever
dream of rimbaud
devotions for arthur rimbaud

piano.....bill elliot
guitar.....lenny kaye
(order subject to change)

Special appreciation to The Wartoke Concern
Robert Mapplethorpe, Dennis Florio, Sharon Ensko
Sam Wagstaff and Gotham Book Mart.

30. [SMITH, PATTI].
DE L'AME POUR L'AME (OF THE
SOUL FOR THE SOUL)
[BROADSIDE PROGRAM OF THE
FIRST OF SMITH'S 'ROCK-N-
RIMBAUD' PERFORMANCES].
[NEW YORK]: NP [GOTHAM BOOK
MART?], [1973].

Broadside folio leaf, printed recto only. Line drawing of Rimbaud by Smith to top of sheet above text, which lists the program of events, and a quote from Rimbaud (in part: "The Poet makes himself a seer by long, gigantic, and rational derangement of the senses..."). Also mentions "special appreciation to The Wartoke Concern, Robert Mapplethorpe, Dennis Florio, Sharon Ensko, Sam Wagstaff and Gotham Book Mart." 14" x 8.5". Shallow crease at one corner, else fine: bright, sharp, clean.

Program from one of Smith's earliest gigs, predating her first album by almost two years. This, the first of three performances in honor of the anniversary of Arthur Rimbaud's death (also known as "Rock-N-Rimbaud"), took place on the roof of Le Jardin, a gay disco, in the Hotel Diplomat on November 4th, 1973. Smith sung and recited her own works, as well as songs by Kurt Weil and Hank Ballard. She was backed by Bill Elliot on piano and future Patti Smith Group member Lenny Kaye (both listed in program) on guitar. This would be only the second time Smith and Kaye performed together (the first being when the two opened for a Gerald Malanga reading at the Poetry Project almost two years earlier) and the first time Smith headlined a show with Kaye at her side. The program also thanks both Robert Mapplethorpe (just a few months after his first solo exhibition) and Sam Wagstaff, certainly one of their earliest links in print. A landmark event, one which sowed the seeds of not only of Smith's band, but was also inspired by Smith's most important influence.

-SOLD-

Salutations,

That divine little club on
Santa Monica... la Troubadour
will be presenting for one
night only, BRUCE SPRINGSTEEN,
who is absolutely divine...
and fantastic, PAN...

(You know those two new acts
from Columbia) Be a darling
and show up Monday, Feb. 26 at 9:00.
Till then, tata dears...

Bring this card honeys...

31.

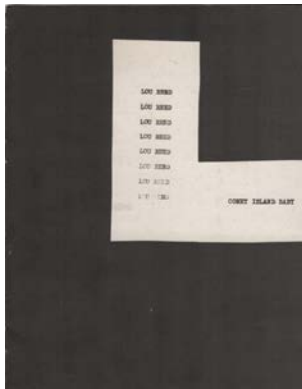
[SPRINGSTEEN, BRUCE].
GREETINGS FROM ASBURY
PARK [ORIGINAL POSTCARD
ADVERTISING PERFORMANCE
AT LA TROUBABOUR,
MONDAY, FEB. 26 1973].
[NY]: [COLUMBIA
RECORDS], [1973].

*Offset printed, 4" x 6.5"
approx. Near fine.*

Postcard promoting Spring-
steen's debut album, just
two weeks after its re-
lease, with a printed text
on verso inviting the hold-

er to The Troubadour in West Hollywood for a performance. In
the audience that night was LA Free Press journalist Peter
Jay Philbin, who wrote of the show: "It was [...] Springsteen
who made the crowd collision, the stepped on toes, the smoke-
pained eyeballs, the walk away from the TV set all worthwhile
[...] never have I been more impressed with a debuting singer
than I was [...] on Monday night." A rare document from the
very beginnings of a legendary rock-and-roll career.

-975-



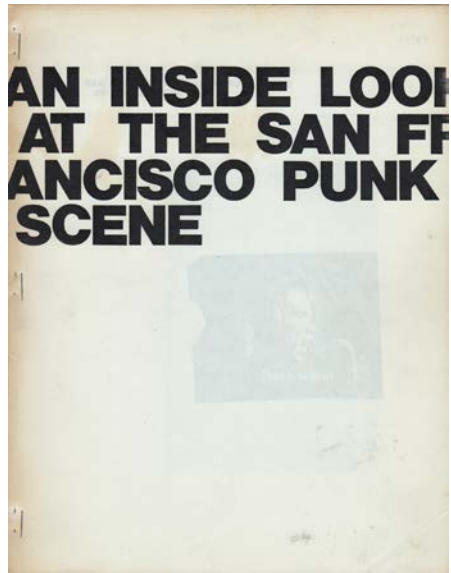
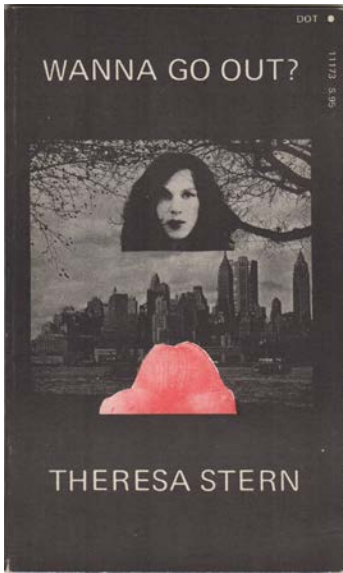
32.

[REED, LOU].
CONEY ISLAND BABY.
ND [1976].

*4to. Original printed B&W card-stock
wraps. Offset printed throughout. Mild
corner wear, some rubbing. Very good
plus overall. [4]pp. plus covers.*

Promotional pamphlet produced for
Reed's 1976 album, CONEY ISLAND BABY.
Designed by Andrew Wylie (Reed's future
agent), the booklet includes photos of
Reed by Mick Rock paired with quotes from the likes of Lester
Bangs, David Bowie, Andy Warhol ("You just say it and you can
quote me"), and others. Final page prints the lyrics to the
album's title track. OCLC does not locate.

-SOLD-



33. STERN, THERESA [RICHARD HELL AND TOM VERLAINE].
WANNA GO OUT?
(NEW YORK): DOT BOOKS, (1973).

12mo. Original stiff pictorial wraps. Near fine with only the barest of wear. INSCRIBED by both Hell ("2/14/93 / I'm watching / you. Don't / look back. / [drawing of a heart] / Theresa Stern / + / Richard Hell") AND Verlaine to title page. 32pp.

Hell's first book of verse (and second overall), and a very early collaboration with Verlaine, predating their work with Television. A collection of 17 poems written pseudonymously by the pair, then known as Richard Meyers and Tom Miller. As the half-title explains: "'Wanna Go Out' is a question often asked on the streets around the cheaper bars in New York and Hoboken." Stern was the pair's fictional creation, purported to be a young prostitute, the only hint to the book's true authorship being Stern's cover "portrait" (a composite image of Verlaine and Hell's faces) and the "other books from the Blank Generation" section in the rear, a reference to what would become one of Hell's best-known songs. The book would be an important event for the then Meyers, marking an early experiment in the use of stage persona, experiments that would shortly culminate in "Richard Hell." An important book, linking punk to its under-appreciated literary roots, and the only example signed by both we've encountered.

-2500-

34.

STARK, JAMES.
AN INSIDE LOOK AT THE SAN FRANCISCO
PUNK SCENE [COVER TITLE] / SAN FRANCISCO'S
ROCK 'N ROLL SCENE [TITLE PAGE].
[SAN FRANCISCO]: (KUNTSLER BUNDT A.G.), (1978).

4to. side-stapled wraps. Photocopied and printed rectos only. Near fine. Limited edition, one of 200 copies hand-numbered and signed by the photographer, this #137. [42]pp.

What Roberta Bailey was to the NYC punk scene, or Edward Colver to L.A., or Cynthia Connolly to D.C., James Stark was to San Francisco. Though almost a generation older than many of the punks he photographed, Stark realized the importance of the burgeoning Bay Area movement and quickly became its most important chronicler. He was a contributing photographer to SEARCH & DESTROY, the seminal SF punk zine, and he designed the iconic gig posters for the band Crime, the groundbreaking Bay Area outfit. Stark also served as something of the band's official photographer, as evidenced by the frequency of various band member's appearances in this book. A simple production (uncaptioned B&W images in a photocopied edition of just 200), AN INSIDE LOOK nonetheless perfectly captures the attitude and style of early punk and its West Coast incarnation. In addition to Crime, members of The Nuns, Blondie, The Damned, among many others make appearances. Stark's photographs would eventually prove popular. He utilized many of these images for his book PUNK '77 which he released under his own imprint (Stark G-rafix) in 1992. It then was picked up by Re/Search Publications (publisher of SEARCH AND DESTROY), where it went through three additional editions (each revised and expanded) through 2006. In 2009, Last Gasp brought out a collection of Stark's Crime photos, many of which first appeared in this book as well. Created by a insider and produced by decidedly punk means, what we would argue amounts to the very first punk photobook. As Stark himself has written of this edition: "In 1978 I gathered some of [the pictures] together for a Xeroxed book [...] Most of the copies were given away to the people who appeared in the photos. Without text or captions very few people knew what the photos were about or who the subjects were" (intro. first edition, PUNK '77). OCLC locates just two copies.

-SOLD-

35.

MEMBERSHIP CARD

The ROXY

Disco Club

41-43, NEAL STREET, COVENT GARDEN, W.C.2.

Name *Mr. R.H. Edwards*Date of expiry *31 DEC 1977* No. *3232*Signature *[Signature]*

[NIGHTCLUBS]: [THE ROXY].
 [FIRST-YEAR MEMBERSHIP CARD
 FOR THE ROXY].
 (LONDON): THE ROXY, 1977.

Offset printed card stock, 3.5" x 2.5" approx. Fair condition, well worn. Creased, rubbed, and drenched in dried sweat. Yet

still intact and readable. Name, date, member number, and signature lines all completed; phone number penned to verso.

First-year membership card for The Roxy in Covent Garden, epicenter of the UK's burgeoning punk movement. Date-stamped with an expiration date of 31 Dec. 1977, which, assuming a one-year membership makes the card-holder (one Mr. RH Edwards) an inaugural member: the Roxy's opening gala was New Year's day 1977, headlined by The Clash and The Heartbreakers. The premises at 41-43 Neal Street began as a warehouse, then a disco called Chaguaramas. But in late 1976 Andrew Czezowski, Susan Carrington, and Barry Jones purchased the building and mounted three early (and today very famous) shows in December 1976: Generation X, The Heartbreakers, and Siouxsie and the Banshees. The height of British punk was centered on the club, and its first 100 shows were remarkable: The Buzzcocks, The Jam, The Slits, The Police, The Stranglers, The Vibrators, Wire, XTC, among many others. A rare survival from an historic punk locale.

-650-

[FACTORY RECORDS]. SAVILLE, PETER (DESIGNER).
FAC51 - THE HACIENDA [MEMBERSHIP CARD].
 [MANCHESTER, UK]: THE HACIENDA, [CA. 1982].

Plastic card measuring 3.5" x 2" approx. Very fine.

Membership card from the legendary Manchester club, started and supported by Factory Records and New Order. Designed by Peter Saville, and manufactured (at typically great expense) by the same company that made Amex cards, members were to have their names embossed and be required to show the card on entry. The design dates from before the club's 1982 opening. [Robertson FACTORY RECORDS p. 56].

36.

-500-



37. [MUSIC]: [NEW WAVE]: [FINAL SOLUTION].
 [COLLECTION OF SIX ORIGINAL FLYERS].
 LONDON: FINAL SOLUTION, [1981].

Six broadside flyers, each printed recto only. Offset, five in color, one B&W. Three 8" x 5.5" approx. Remainder 11.5" x 8.5" approx. Uniformly near fine to fine.

Founded by Colin Faver and Kevin Millins, Final Solution was arguably the most important promoter in the UK during the post-punk years. With their impeccable eye for talent (Joy Division, New Order, Echo & the Bunnymen, Throbbing Gristle) and their instantly-recognizable flyers, Final Solution produced many of the best shows in and around London, especially for shows at London's legendary gay nightclub Heaven. And the flyers, such as those included here, were in no small part key to this success. With their distinctive and colorful designs, these uncredited flyers both embody the aesthetics of the New Romantics (which the "Heaven sound" helped define), while retaining the lean aesthetic of post-punk. Included here are five flyers for shows at Heaven (Thompson Twins, Flock of Seagulls, among others), as well as one for a show at Assembly Hall (Bauhaus), all from 1981.

-375-



WASHINGTON PROJECT FOR THE ARTS

38. DENNEY, ALICE (DIRECTOR);
BETTIE RINGMA AND
MARC MILLER (CURATORS).
**PUNK: WASHINGTON PROJECT FOR THE
ARTS [COVER TITLE -
EXHIBITION CATALOGUE], [WITH]:
[SILK-SCREENED POSTER FOR THE
"AMERICAN PUNK ART" EXHIBITION].
WASHINGTON D.C. AND AMSTERDAM:
WASHINGTON PROJECT FOR THE ARTS /
ART SOMETHING, (1978) AND 1979.**

Catalogue: Folio. 14" x 11.5". Pictorial newsprint self-wraps. Mild toning, wear. Two small chips from lower corner of cover at fold. Else clean and sound. Very good. [1], 2-27, [28]. Poster: 15 3/4 x 21 1/2", silk-screened in purple and blue. Mild edge-wear, toning.

Else bright and clean. Very good or better.

Catalogue from this pioneering exhibition, the first devoted to "punk art," and the first to treat punk in a wider culture context outside of music. Held May 15th to June 10th 1978 at D.C.'s Washington Project for the Arts on G Street, mounted by CBGB denizens Bettie Ringma and Marc Miller in conjunction with local art impresario Alice Denney, PUNK gathered an wide array of artists. Featured were Robert Mapplethorpe. Neke Carson, Steven Kramer, Christa Mailwald, Ruth Marten, Miller, Ringma & Hoppe, Pat Place, John Holmstrom (of Punk Magazine), Marcia Resnick, Leslie Schiff, Alan Suicide [Vega], Edit Deak, Michael Robinson, as well as artists associated with X Magazine and Colab: Beth & Scott B., Mitch Corber, Jimmy De Sana, Tina Lhotsky, Alan Moore, Tom Otterness, and Amos Poe. OCLC located 12 scattered holdings, with many major institutions lacking (and no copies in the D.C. metro area). Only the second copy in trade we've encountered in almost 10 years. Together with the original silk-screened poster (designed by Karen Kvernenes, not pictured) for the Amsterdam leg of the exhibition, which like the above catalogue takes as its point of departure the Mona Lisa. This Amsterdam opening featured a performance by Motor Boat, and a June 10 screening of the film G-MAN by Beth B. and Scott B. Together, a rare and striking pair from this landmark event. See also, item #2 above.

-SOLD-

(item #39)



the beats:

39. BEILES, SINCLAIR.
[TYPESCRIPT LETTER TO
WILLIAM LEVY WITH ORIGINAL
WATERCOLOR PAINTING].
[EARLY 1970S].

Single sheet, 9.5" by 6.75". Approx. 363 words. Unsigned and undated. Verso painted in blue and red watercolor. Very good plus. Lightly toned, folded several times horizontally for mailing, else clean. Very good +.

Typed letter and original watercolor by Sinclair Beiles, often referred to as the only South African member of the Beats. Beiles was instrumental in the

publication of **NAKED LUNCH**, editing the work in Tangiers with Burroughs. And as an editor at the Olympia Press, he also helped usher the book to publication. In addition, as a resident of the famed Beat Hotel in Paris, he was a key figure in the development of the "cut-up" method of composition and co-authored with both Burroughs and Brion Gysin the classic **MINUTES TO GO**.

This letter was mailed to William Levy, an American expatriate poet (he resides in Amsterdam) and editor of the noted underground newspapers **THE INTERNATIONAL TIMES** and **SUCK**. Beiles' letter, rife with typographic caprices and errors, begins: "i often think of buying the bones out of geraards body," and continues with a discussion of **MINUTES TO GO**, which he writes was "a great big fuckup. i suggested the idea to these old croakers after reading my version of tristan tzaras first collection of poems called illumxationsin white tobacco smoke [...] what happened was this. i got everyone to cutup in bowls in gysins room i almost forced them to put words toget er one after another" [sic all].

The watercolor on the verso depicts four or five bodies in a kind of crazed dance (see page previous). Altogether, quite an interesting letter from this Beat associate, offering a unique anecdotal perspective on one of the most important publications from the Burroughs canon.

-600-

40. BUKOWSKI, CHARLES
[ORIGINAL ABSTRACT
COLOR PASTEL DRAWING].
(1965).

*Image size approx. 10" x
7.7" on 11" x 8.5" paper.
Signed "Buk 65." Mild
wear, faint creasing.
Near fine.*

A striking drawing in vibrant purple, gray, and black. Larger than most Bukowski pieces typically encountered. Exhibiting a strong gestural hand, a stirring expressionist work from the outlaw poet.

-4500-



41. [ORIGINAL ABSTRACT COLOR PASTEL DRAWING].
(1965).



*Image size approx. 9.5"
x 7" on 11" x 8.5" pa-
per. Signed "Buk 65"
at bottom. Mild wear,
faint creasing here and
there. A few tiny edge-
tears. Easily very good
or better.*

Another early Buk drawing in earth tones of orange, brown, and yellow. While smaller pieces of similar style are found in his deluxe editions, they are not typically encountered separately or as large as this one.

-3500-



42.

--.
**IT CATCHES MY
HEART IN ITS HANDS.**

(NEW ORLEANS): LOUJON PRESS, 1963.

Small 4to. Multi-colored letter-pressed sheets in cork-covered card wraps in wrap-around pictorial jacket. SIGNED by Bukowski at first page in silver pen and dated Feb. 18, 1964, with a small abstract drawing above. Some light rubbing and edge-wear; internally fine. Lacking publisher's

loose repro of Buk letter. From an edition of 777 copies. 96pp.

An idiosyncratic and ornate collection of Bukowski poems, published early in his career when he was still "essentially unknown" (Weddle, *BOHEMIAN NEW ORLEANS*, 105). Lawrence Ferlinghetti called the book "the most beautiful printing of poetry I have ever seen in this country" (104). [Krumhansl 12].

-1250-



43.

--.
CRUCIFIX IN A DEATHHAND.

NEW YORK (AND NEW ORLEANS):

LYLE STUART / LOUJON PRESS, 1965.

4to. Stiff printed wraps in illustrated jacket (bound at spine). SIGNED by Bukowski, upside down, at leaf opposite colophon in the year of publication, with note and drawing: "Charles Bukowski / 3-20-65 / At 1109 Royal / The Quarter / [drawing

of face] / Drinkin' beer. / -Your Poems. / B." Very good plus. Light rubbing and edge-wear to jacket, with small closed tear at fold. Internally, about fine. Pages multicolored throughout, interspersed with four tissue-guarded etchings by Rockmore. From an (alleged) edition of 3100 copies. 101pp.

Lovely early Bukowski collection. The Webbs, Loujon's publishers, lived at 1109 Royal St. in New Orleans from May 1964 to June 1965; Bukowski's inscription is from the month prior to the book's shipment (Weddle, *BOHEMIAN NEW ORLEANS*, 121). Illustrated by Noel Rockmore. A handsome copy with a long and interesting inscription. [Krumhansl 15].

-SOLD-

WILLIAM BURROUGHS
COMMUNICATIONS

PO. Box 117
Lawrence, Kansas
66044 U.S.A.

TEL 913.841.5905
FAX 913.841.7640

Dear Janet Cohen:

Researchers at Berkeley and John Hopkins isolated a substance called Endorphin that is said to be the body's natural pain killer. They surmised that Endorphin would not be habit forming since it is a natural bodily substance. The discovery was hailed as the most important breakthrough since ~~add~~ addiction was recognized as a syndrome.

(Needless to say no government money went into this research.) And no attempt has been made to synthesize Endorphin for widespread trials. But tests have shown that it is effective in relieving withdrawal symptoms and in the control of pain. It seems that some individuals are genetically deficient in Endorphin, as diabetics are deficient in insulin.

So your theory is supported by research. Unfortunately, nothing is being done to implement this discovery. One would have to be very naive to believe the government is interested in a cure for addiction. Drugs are a trillion dollar industry. The only recourse for those who function better on opiates is the Methadone programs. This applies also to those suffering from chronic pain. Doctors cannot prescribe morphine or even Percodan on a constant basis. Of course legalization is the answer. The present situation of filling prisons with drug cases, while violent criminals walk in a few years is insane and completely illintentioned.

I find that there is medical insurance for animals, and I will find out how much it costs. I spend several thousand dollars a year on treatment for my cats.

All the best to you

Sincerely

William S. Burroughs

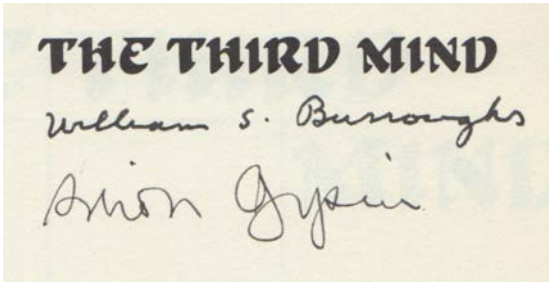
44.

BURROUGHS, WILLIAM.
[TYPED LETTER SIGNED / TLS].
LAWRENCE, KS, (1994).

Typed letter on William Burroughs Communication letterhead. Undated, but postmarked April 27, 1994. 275 words approx. with numerous corrections in Burroughs' hand. Folded for mailing, with original envelope. Generally fine.

Signed letter from Burroughs to an admirer, the majority discussing research into isolating "Endorphin" and using it as a treatment for chronic pain and as an alternative to opioids: "The Discovery was hailed as the most important breakthrough since addiction was recognized as a syndrome. Needless to say no government money went into this research." Goes on to discuss methadone, the drug industry, legalization, and the War on Drugs ("The present situation of filling prisons with drug cases [...] is insane"), closing on a tender note about his beloved cats ("I spend several thousand dollars a year on treatment for my cats"). A late and uncommonly effusive Burroughs letter on quintessentially Hombre Invisible topics.

-750-



45.

BURROUGHS, WILLIAM
S. AND BRION GYSIN.
THE THIRD MIND.
NEW YORK: THE VIKING
PRESS, (1978).

8vo. Quarter black cloth over black boards in photographic dust jacket. Near fine in like DJ. SIGNED by both Burroughs and Gysin to half title. Moderate toning to jacket, particularly flaps. Else clean and sharp throughout. 192pp.

Landmark publication by Gysin and Burroughs, printing selections from their visual and verbal collaborations produced using the cut-up method. Scarce signed, and rarely by both.

-750-

46.

[BURROUGHS, WILLIAM S.]. GYSIN, BRION.
[TYPED LETTER SIGNED WITH
TYPESCRIPT PROFILE OF BRION GYSIN].
NP, 1981.

One-page TLS from Gysin, SIGNED at the bottom: "All the best / Brion Gysin." Very good plus, with light wear and several minuscule tears at edges. With: a duplicated version of a biographical profile of Gysin, written by Terry Wilson for inclusion in the book DICTIONARY OF BEAT WRITERS (ed. Ann Charters), but never published. Includes a list of selected books, an informative overview of Gysin's career, and a list of references. Thirteen foolscap sheets stapled at corner. SIGNED by Gysin near top of first page: "with best wishes / Brion Gysin." This inscription appears next to Gysin's birth date; he has written a question mark for his death date. Near fine. 13pp.

Letter (not pictured, sorry) mailed to the Salt Lake City artist Pat Eddington, in response to a prior query regarding Gysin's work and available publications. Mentions several Gysin projects including the unfinished novel BARDO HOTEL and two releases on the Swiss record label Hat Hut. Also responds to Eddington's prior mention of his teenage children's interest in Gysin and Burroughs: "A ripe age to be interested in Burroughs and me, I'd say."

-350-

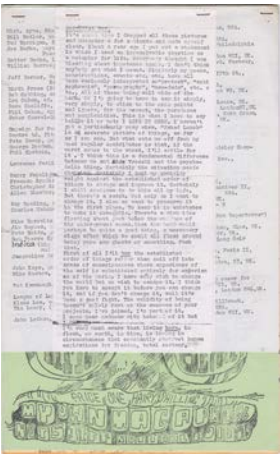


47. [BURROUGHS, WILLIAM S.]
 NUTTALL, JEFF (EDITOR);
 MY OWN MAG - No. 11, FEBRUARY 1965.
 BARNET, HERTS, UK:
 HOMOSAP INC., 1965.

4to. Side-stapled mimeographed self-wraps. Near fine. Holes cut in pages throughout as issued. Clean and bright. [10]pp. including covers.

Nuttal's masterful mimeo, one of the pinnacles of the form. Nuttall has written about MY OWN MAG: "My intention was to make a paper exhibition in words, pages, spaces, holes, edges, and images which drew people in and forced a violent involvement with the unalterable facts" (BOMB CULTURE 162). And in its and intricate assemblage (which included burn marks, holes, variously sized papers, and the like), MY OWN MAG was largely successful. Features several contributions by Burroughs: "Dec. 29: Tuesday Was the Last Day for Singing Years," "Letter to Jeff Nuttall," a collage, and more. Several also included in the Burroughs-edited "magazine" THE MOVING TIMES appended to the issue.

-SOLD-



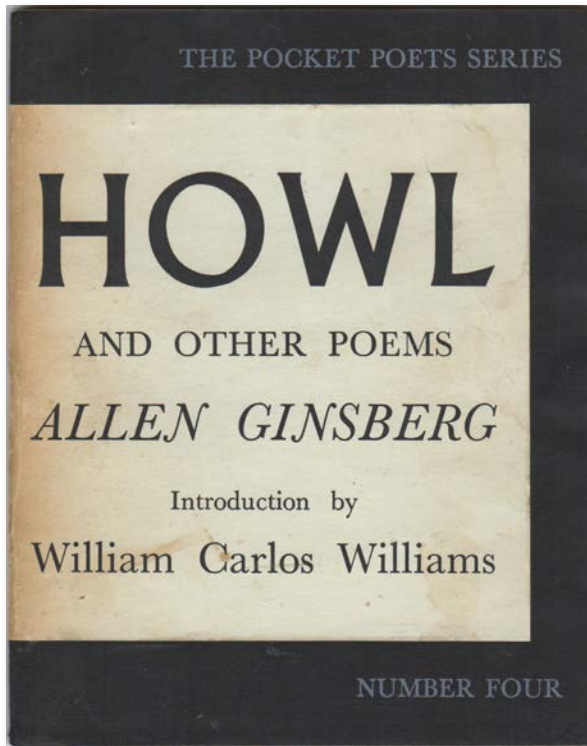
48. --.
 MY OWN MAG - No. 15 - APRIL 1966.

4to. Mimeographed self-wraps stapled at top corner. Near fine. Trace handling wear. One hole cut in a page, as issued. Clean and bright. [19]pp. including covers and "editorial bit" of three leaves on front.

Stencils and art by Nuttall, with Burroughs' "Nut Note on the Column Cutup Thing," from THE MOVING TIMES. Includes a fascinating subscriber list whose names

include Ginsberg, Berrigan, Ed Sanders, Tim Leary, Ferlinghetti, and of course Burroughs himself. A quintessential issue of this indispensable artists' magazine. [Maynard & Miles C137-40]. [Clay & Phillips 287].

-450-



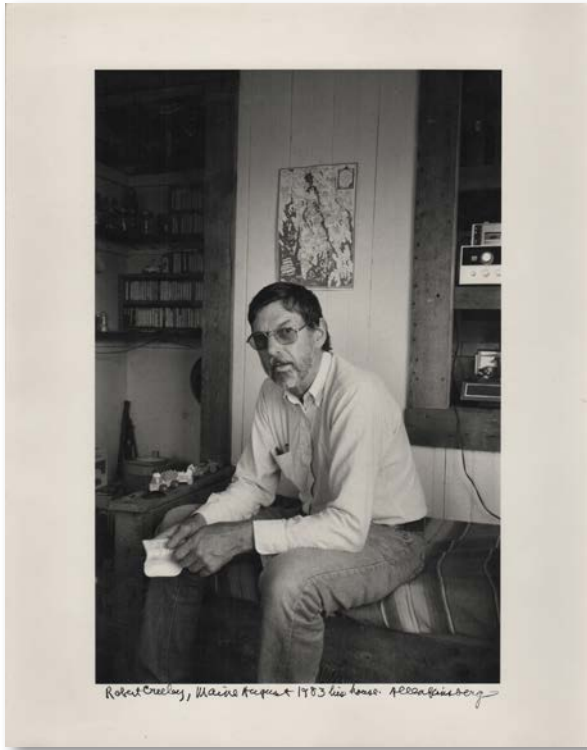
49.

GINSBERG, ALLEN.
HOWL: AND OTHER POEMS.
SAN FRANCISCO: CITY LIGHTS, (1956).

12mo. Original single-stapled wraps with hand-pasted wrap-around band label (present only in this printing and the second). Very good with moderate toning to label, as usual. Crease across top corner of front wrap. Several small stains and a scuff to rear label. Touch of foxing at fore-edge. Else clean and sound throughout. A well above average example.

The first printing (with Carr dedication) of Ginsberg's landmark poem, number four in the Pocket Poets Series – preceded only by the rare ditto edition. Though publisher Ferlinghetti made efforts to censor the work prior to publication (replacing the more offensive words with ellipses), HOWL still managed to run afoul with customs officials, who seized more than 500 copies of the second printing, leading to one of the most important censorship trials of the 20th century. Iconic. [Morgan A3.a1.1]. [Cook p. 21]. See also #106 below.

-SOLD-

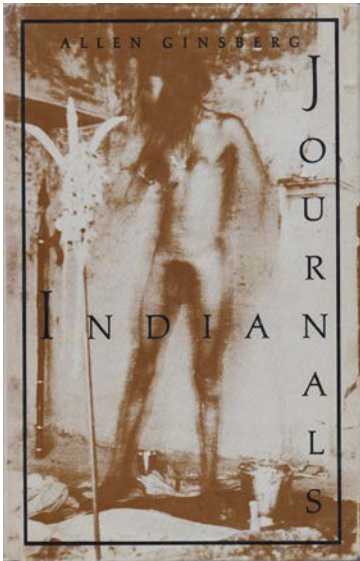


50. GINSBERG, ALLEN (PHOTOGRAPHER).
"ROBERT CREELEY, MAINE AUGUST 1983 HIS HOUSE."
[CAPTION TITLE, ORIGINAL PHOTOGRAPH].
 NP: NP, (1983).

Original vintage single-weight gelatin silver black-and-white photograph. 14" x 11" overall; 11.5" x 7.5" image area. Titled and signed by Ginsberg in pen below image. Additionally notated on verso by Ginsberg in pencil: "Creeley 1983 Summer / Aug Maine / [numbered notation] / Giveaway for Robert." "AG-069" in unknown hand at lower right corner. Trace wear. Else fine.

Photo portrait of Ginsberg's friend and fellow-poet Robert Creeley, seated in the living room of his home and gazing at the camera. Notation of back of photo suggests this copy intended for Creeley himself. Their lifelong friendship dates to the earliest days of both of their careers: Creeley typed the ditto masters for the true first edition of HOWL, and published the poet in the BLACK MOUNTAIN REVIEW. A warm photo by Ginsberg of a fellow Beat.

-1750-



*Gerard Malanga
Dharamsala, India*
Gerard - Sorry this
Could not serve
as a better guide
to Spiritual matters
& Teachers --
Allen Ginsberg
S.F. 73 May 15

51.

--.

INDIAN JOURNALS.

SAN FRANCISCO: DAVE HASELWOOD /
CITY LIGHTS, (1970).

8vo. Original brown printed cloth. Near fine in very good jacket. DJ has small stain to front flap. Mild rubbing, touches of edge-wear. Unclipped. Book itself sound and clean throughout. Photographer, poet, and former Warhol associate Gerard Malanga's copy; his penned ownership signature to top of front free endpaper, with "Dharamsala, India" right below. INSCRIBED by Ginsberg to Malanga beneath: "Gerard - Sorry this / could not serve / as a better guide / to spiritual matters & teachers -- / Allen Ginsberg / S.F. 73 May 15."

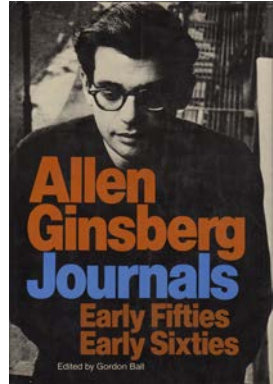
An excellent association copy of this mid-career collection of notebook and journal entries, dream fragments, verse drafts, photographs, etc. from the Beat poet, the bulk of which were completed during his visit to India from 1962-1963. Malanga went on an extensive world-wide trip in 1972, spending time in Dharamsala, where this book was purchased, and later inscribed by Ginsberg, who references the trip, after Malanga's return. The two had known each other since the late 1950s when Malanga organized a poetry festival in which Ginsberg took part (see Miles 335), and they were published in many of the same magazines throughout the 60s and 70s. Malanga included Ginsberg in the famed Warhol/Malanga issue of *INTRANSIT*, and dedicated at least one poem to the beat poet. He also included a photograph of Ginsberg in his photobook *SIX PORTRAITS* (Nadada, 1975). A strong association between these two friends, poets, and photographers - with a revealing inscription and provenance. [Morgan A19.a1].

-1500-

52.

--.;

GORDON BALL (EDITOR).
**JOURNALS: EARLY FIFTIES
EARLY SIXTIES.**
NEW YORK: GROVE PRESS, (1977).



8vo. Publisher's black cloth in dust jacket. INSCRIBED at ffep: "AH / Allen Ginsberg / for Ken Mikolowski / Jan 24, 1978 / Ann Arbor, Mich. / 'on iron oceans.'" Near fine. 302pp.

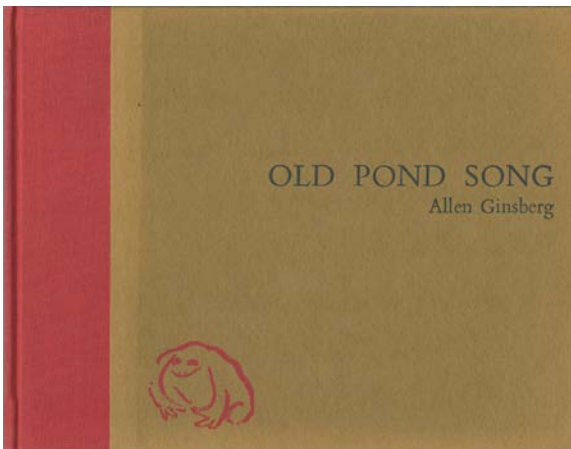
A nice association. Inscribed to the founder of the Alternative Press, who for more than twenty years with his wife Ann published unbound letterpress-printed mail art, including the work of Beat and Black Mountain writers, as well as poets from their native Detroit. Ginsberg was a regular collaborator.

-250-

53.

--.

OLD POND SONG.
(CAMBRIDGE, MA):
FIREFLY PRESS,
(1979).

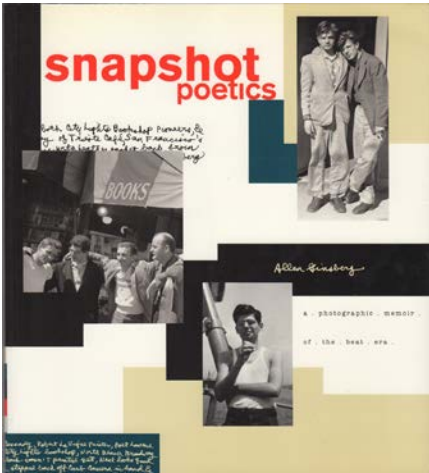


Limited ed. Oblong 16mo. Quarter red cloth over yellow paper-covered boards. SIGNED by Ginsberg at edition statement, as issued. Mild sun bleaching to boards,

tiny dot of soil to front. Internally fine. Near fine overall; a delicate production. [32]pp.

No. 12 from an edition of 50 copies, hand-bound in Japanese paper-covered boards and printed by Carl Kay from Bembo type on Mohawk Superfine paper. Includes a photograph of Ginsberg tipped in; illustrated throughout with photographic collages by Rosalie Post. The work itself is a single poem along with musical notation. One of the scarcest Ginsberg "A" items. "Th'old pond--- a frog jumps in, kerplunk!" [Morgan A42].

-SOLD-



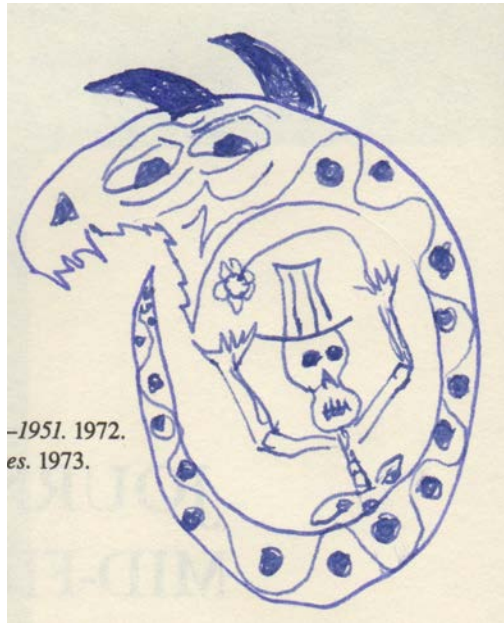
--.
**SNAPSHOT POETICS:
 A PHOTOGRAPHIC MEMOIR
 OF THE BEAT ERA.**
 SAN FRANCISCO: CHRONICLE,
 (1993).

First US edition. Small 4to. Glossy photographic wraps. Near fine. INSCRIBED by Ginsberg to title page: "Allen Ginsberg / 2/4/94 / AH / For Ken Micholowski [sic]." 95pp.

-SOLD-

56.

(actual size)

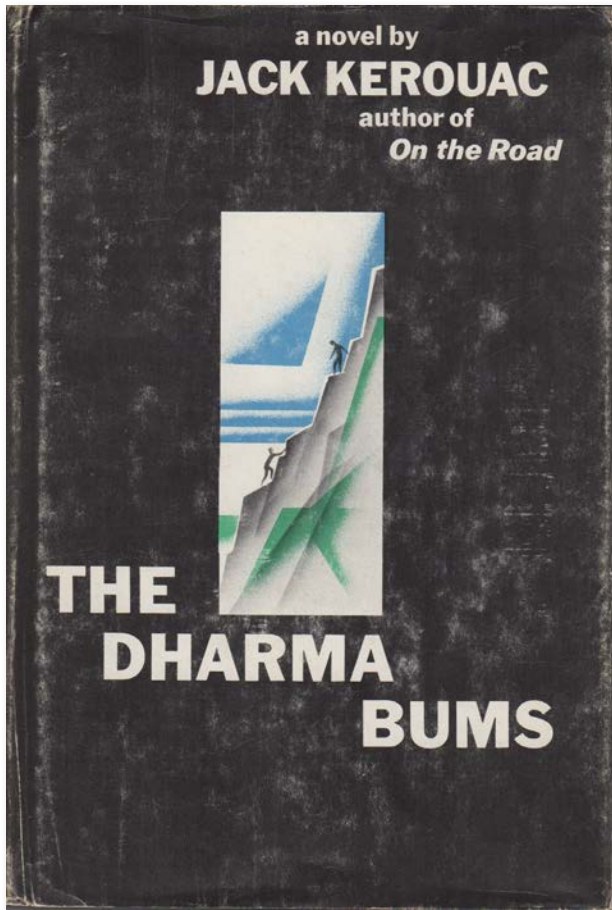


57.

--.
JOURNALS MID-FIFTIES 1954-1958.
 NEW YORK: HARPER COLLINS, 1995.

8vo. Quarter cloth over boards in original dust jacket. INSCRIBED to Ken and Ann Mikolowski at title page "Allen Ginsberg/ 1/7/97/ AH/ For Ken and Ann Mikolowski/ Jewel Heart --- Store/ Ann Arbor" with original drawing of an ouroboros symbol and skeleton at opposing page (above). Near fine. 489pp. with index.

-300-



58.

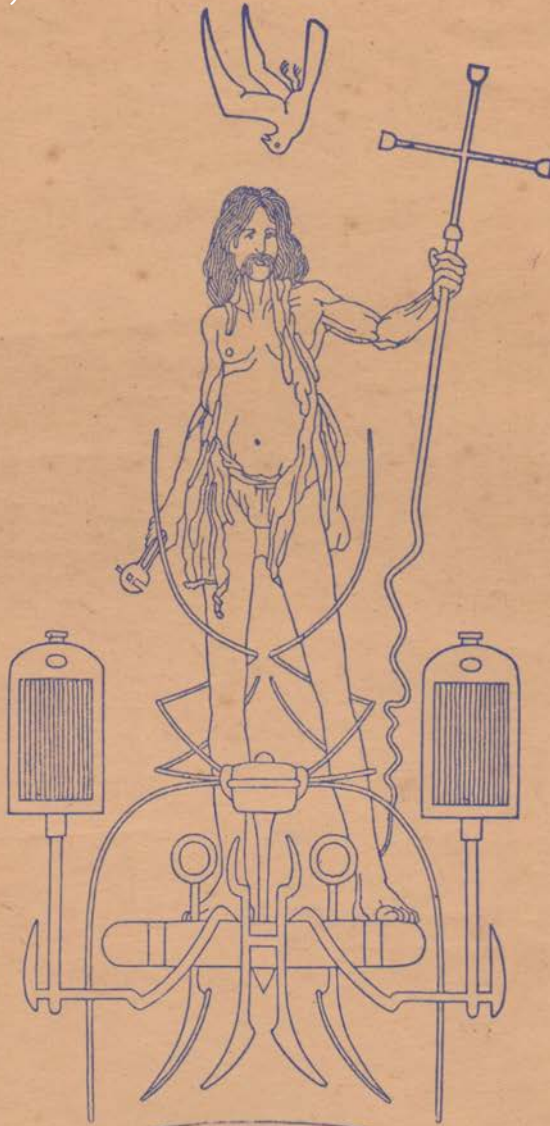
KEROUAC, JACK.
THE DHARMA BUMS.
NEW YORK: VIKING
PRESS, 1958.

8vo. Original black cloth. Very good plus to near fine in like jacket. DJ mildly rubbed, as usual. Unclipped (\$3.95). Touches of edge-wear. Rear flap has small crease. Faint scratch to author photo on rear panel, unobtrusive. Else a sharp and clean example of a jacket typically seen in much worse shape. Book has mild offsetting to endpapers. Tiny white spot to edge of rear board. Topstain faded. Together, handsome and well above-average.

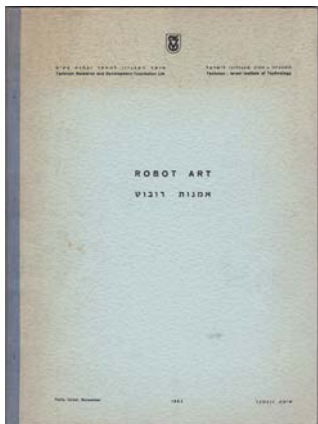
Kerouac's seminal Beat novel. Written over ten marathon sessions in 1957 (also in scroll format, like ON THE ROAD), it follows Kerouac's and Gary Snyder's literary stand-ins, as they sample the Beat scene and ponder Buddhism. With Bill English jacket design that clearly echoes his iconic ON THE ROAD cover work, it remains much-loved, arguably the sequel to OTR. [Charters A4a].

-600-

(item #67)



art &
photo:



59.

HOENICH, P.K.
**ROBOT-ART: RESEARCH
NO. AR 10 OF THE FACULTY
OF ARCHITECTURE.**

HAIFA: TECHNION RESEARCH AND
DEVELOPMENT FOUNDATION LTD., 1962.

4to. Publisher's pale green wraps with cloth tape binding (as issued). INSCRIBED by Hoenich at title page and dated 1964. Wraps lightly toned. Minor corner wear. Spine sunned. Very good. One of 200 copies. [xii], 64, [6, plates].

Alternatively titled "THE HOPEFUL MONSTER: A Subjective Report About Art-Robots," an odd academic report of the machine-aided artistic techniques of P.K. Hoenich, professor of art at Technion-Israel Institute of Technology. Primarily consisting of theories on the possibilities of robot art, it includes a complete a history of its development and full details of technical elements. Educated in various European art academies and originally a painter in the fauvist style, Hoenich reached the conclusion in the mid 1950s that because of technological progression and the development of film, figurative painting was being rendered obsolete and that visual art must incorporate a dimension of time. To this end, Hoenich developed a process incorporating machines, or "art-robots," for what he called "sunray paintings." Using light and shadow with the aid of specially designed projectors, screens, glass sculptures, and other often mechanical objects, Hoenich created vivid, kinetic abstractions, examples of which can be seen in the nine photographic plates tipped into the edition. In the introduction to this volume, Hoenich takes a reactionary position against currents of contemporary art, and seeks to create joyful art for a new age. Hoenich continued developing his work on sun-rays until 1980, and the Paul Konrad Hoenich Center for Art, Science and Technology at the center of the Technion's Faculty of Architecture and Town Planning in Haifa was created after his death in 1997. A fascinating intersection of aesthetics and technology, melding dadaism and romanticism, and one of the earliest computer-influenced artists' books we've seen.

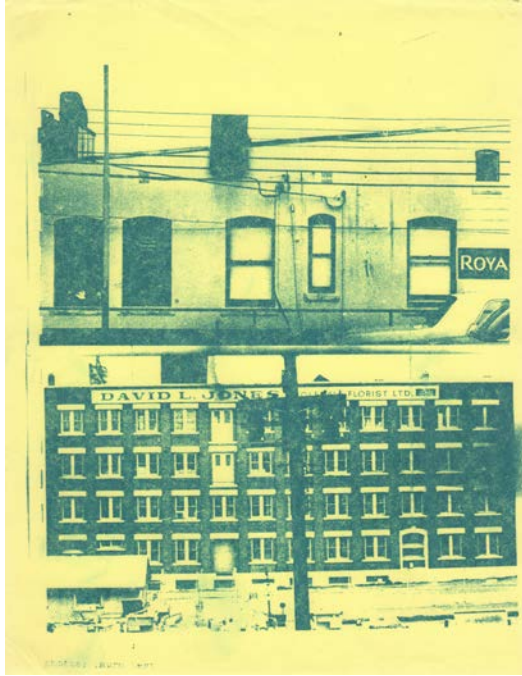
-2500-

60.

ALSO AVAILABLE:
Second edition. 1965. Signed.

-1250-

61.



WALL, JEFF, DUANE LUNDEN, AND IAN WALLACE (EDITORS).
FREE MEDIA BULLETIN - No. 1.
VANCOUVER: NP, [1969].

4to. 8.75" by 12" envelope printed on front, housing sixty-five 11" by 8.5" mimeographed sheets, many stapled at corners, printed rectos only in variously colored inks. Envelope good with large tears along opening side. Contents near fine.

Unusual publication by these three Canadian artists. Consists mainly of appropriated excerpts of texts by Antonin Artaud, William Burroughs, Jean Toche, Alexander Trocchi, Ad Reinhardt, and others — plus original contributions by all three editors, as well as artists Bill Vazan (above, right) and Laura West (above, left). Wall, Lunden, and Wallace exhibited together at the University of British Columbia in February 1970. In a contemporary review of that show, Dennis Wheeler described FREE MEDIA BULLETIN as a "precursor" to the exhibition, and an "attempt ... to establish a ground on which to build an education in an envelope filled with socio-aesthetic documents vital to each of the three artists." OCLC finds just six locations for any issues, only one in the U.S.: Oklahoma's Cameron University (!? [sorry Cameron]). [Lippard, SIX YEARS, p. 110].

-2000-



62. [WARHOL, ANDY].
GREEN, SAM
(CURATOR, INTRODUCTION).
ANDY WARHOL
[EXHIBITION CATALOGUE].
PHILADELPHIA INSTITUTE
OF CONTEMPORARY ART,
(1965).

8vo. Publisher's Campbell's Soup-printed wraps with black cloth tape backing, as issued. Interior printed recto only on green, white and metallic silver card stock. Wraps lightly toned with minor wear at edges, corners. About near fine and scarce thus.

Exhibition catalog from an infamous event: Warhol's first retrospective at Philadelphia's ICA in October 1965. Curator Sam Green issued so many invitations that the venue was mobbed. Arthur Danto, in his recent biography of Warhol, described the scene: "There was a crowd of at least two thousand rapturous persons [...] No one had expected a crowd that large, and the curator, Sam Green, to be prudent, removed most of the paintings from the walls, leaving the gallery all but bare. But the crowd had not come so much to look at the art as to see Warhol [...] The change did not escape Warhol's notice. 'To think of it happening at an art opening,' he said. 'Even a Pop Art opening. But then, we weren't just at the art exhibit — we were the exhibit.'" (5). The catalogue from this landmark event is as much an anomaly as the event itself. Designed by Warhol with Ben Birillo, it was assembled from images of Warhol's recent work (taken from series such as his Death and Disasters, Elvis, Jackie, Flowers, and Marilyn Monroe paintings) reproduced full-bleed and printed on heavy multi-colored stock that resulted in combinations often unique to particular copies and with an effect that is as much artist's book as traditional catalogue. Indeed, it is this rather elaborate but fragile design that can make finding a copy in collectible condition difficult. An exceptionally well-preserved example featuring some of Warhol's most iconic work — from an event that helped cement his reputation.

-3000-



Inscribed to Viva.

63.

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

8vo. Original pictorial wraps. Good to very good with rubbing and edge-wear. Some soil and creasing. Internally sound and clean. INSCRIBED by Taylor to fellow Warhol Factory regular Viva and her then-husband Michel Auder: "To Viva and / Michel / mes / adorable amis / from / Taylor / Dec - '69."

The final installment in Mead's series of drug-laden diary excerpts, published between 1962-1968, inscribed to a fellow Factory regular: Warhol superstar Viva. A prominent face on the New York scene, Mead appeared in most of Andy Warhol's Factory films including — with Viva — THE NUDE RESTAURANT (1967) and LONESOME COWBOYS (1968), and of course VIVA AND TAYLOR. As Steven Watson writes in his FACTORY MADE (while quoting Viva): "Viva and Taylor soon became an on-screen duo. They could be relied on to talk, bat words back and forth, share a droll patrician sense of humor, and appear absolutely uncensored before the camera. 'Only one critic, whose name I can't remember, got it right,' Viva wrote. 'He said, "A Warhol film without Viva and Taylor Mead is like a Spanky and Our Gang without Spanky and the gang.'" An extraordinary association. And yes, the end of the sentence before the last is punctuated properly.

-SOLD-



64. [MALANGA, GERARD]. [WARHOL, ANDY].
THE DEBBIE HIGH SCHOOL DROP-OUT POEMS [ETC.]
 [ORIGINAL FLYER FOR A READING BY GERARD MALANGA].
 (NEW YORK): FOLKLORE CENTER, [1966].

Oblong 4to. offset broadside, 8.5" x 11". Printed recto only. Folded three times for mailing, mild toning. Else near fine. Recently archivally framed in unfinished maple, floated above white mat with spacer and under Plexiglas. Frame very fine.

Flyer for a January 31st, 1966 reading by poet, actor, photographer and Warhol associate Gerard Malanga at Izzy Young's Folklore Center. Designed (almost certainly by Malanga himself) with two stills of Malanga and Debbie "High School Drop-Out" Caen taken from Andy Warhol's 1965 screen-test of the pair (ST37) — described on the flyer of a "'stillie' from Andy Warhol's BLACK TIE." Caen was Malanga's girlfriend at the time and the title subject of the poems, which remained unpublished until Malanga's NO RESPECT: NEW & SELECTED POEMS 1964-2000 (Black Sparrow). OCLC finds no copies, though Callie Angell locates one in a Warhol "time capsule" at the Warhol Museum in Pittsburgh (#79). A handsome literary survival from the height of Factory-era NYC.

-1400-

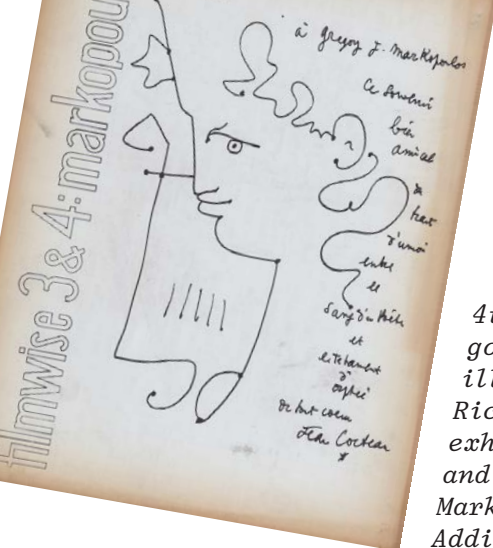


65. [EXPERIMENTAL FILM].
RONALD ZIMARDI (COMPILER).
**THE PERSONAL CINEMA OF GERARD
MALANGA [COVER TITLE]. GERARD
MALANGA / PROGRAM NOTES**
[TITLE PAGE].
NP [NEW YORK?]: NP, ND [CA. 1968].

4to. Side-stapled legal-sized wraps. Cover offset, remainder mimeo. 10pp. plus cover. Cover image (detail left) of Malanga and Tony Kinna (sic) from Malanga's film THE RECORDING ZONE OPERATOR. Good only. Folded through middle. Rear leaf detached with noticeable staining. Some creasing, edge-wear, soil. Worn but complete.

Undated, though program notes mention Warhol's 25-hour "*****" as having been recently released (it first screened in December 1967) and dates one quoted article as March 1968, which would place this event in early-mid 1968. The program details Malanga's early relationship with Warhol, including how the two met, Malanga's early work as his assistant, and Malanga's collaborations with Warhol in triple-screen presentations of the "Screen Tests," wherein Malanga would read poetry as the Screen Tests were shown. Also mentioned is a Warhol film based on a "title created especially for Malanga by Tennessee Williams," "S & F," for which we have never seen another reference. A great deal of unpublished biographical information also present, some unique to this piece (and some reprinted — in some cases "updated") from other credited sources. Perhaps most important is the discussion of the making — and in one case, the very existence — of three Malanga films, including "The Recording Zone Operator," "Alla ricerca del miracoloso" ("...shot in juxtaposed Eastman Color"), and "Prelude to an International Velvet Debutante," The latter two films are discussed in depth here. IMDB only credits Malanga as director for one film, "Academy Leader" (1965), a film not discussed here, and Wikipedia notes the existence of all but the third, "Prelude to an International Velvet Debutante," a title we can only find referenced as a poem. The program ends with two Malanga poems, "Tony's Angel Necklace" and an untitled poem. OCLC locates nine scattered copies, with most major institutions lacking.

-750-



66. [EXPERIMENTAL FILM].
P. ADAMS SITNEY (EDITOR).
FILMWISE 3 & 4.
NEW YORK: CINEMA 16 & THE
FILMMAKERS COOPERATIVE, 1963.

4to. Side-stapled mimeo wraps. Very good. Toned with some mild wear. Cover illustration by Jean Cocteau; design by Richard Tuttle (predating his first solo exhibition by almost a year). 68pp. SIGNED and numbered (#117, of 500?) by George Markopoulos to limitation/copyright page. Additionally INSCRIBED by him in 1964.

Second issue (of three, all dual-numbered, this dedicated to the work of Gregory Markopoulos) of one of the earliest American journals devoted to experimental film, founded when editor Sitney was just 16 years old. He would produce issues focusing on the work of Stan Brakhage, and run interviews with the likes of Jean Cocteau, Willard Maas, and Owen Land.

-750-

67. [ZEPHYRUS IMAGE].
MYERS, MICHAEL AND HOLBROOK TETER.
FORD.
[SAN FRANCISCO]: ZEPHYRUS IMAGE, [1970].

Broadside. 13" x 7.25" approx. Linocut in blue ink on newsprint. Moderately toned, as common. Mild wear. Very good.

Printed by Holbrook Teter, Michael Myers' iconic FORD marked the beginning of their collaboration and was the first item issued from Zephyrus. Alastair Johnston, in his ZEPHYRUS IMAGE: A Bibliography, describes how Myers arrived at Teter's print shop with "a linoleum block depicting a Hippie Jesus in front of car radiators brandishing a crucifix wrench. Teter knew at once he wanted to work with Myers. They printed broadsides with the block [...] and Teter drove Myers back to Berkeley where they pasted them on the walls of the City dump [...] This approach would signal the future for Zephyrus Image" (21). OCLC locates just three holdings (Yale, U. of Chicago, SUNY Buffalo). An auspicious debut to this influential artists' press. See image beginning this section, p. 67. [Johnson 184].

-750-

68.

[EXPERIMENTAL FILM].
SCHOENHERR, HHK.
PLAY 9: 22.9.69
[COVER TITLE].
[N.P.]: [N.P.], 1969.



Thick 4to. Original blue paper wrappers with exposed glued spine (as issued). Xerographically reproduced throughout. Titles hand-written at front and "Schoenherr" in red ink on fore edge. Minor sunning to wraps. Page edges lightly ruffled with uniform toning. Very good.

An evocative collection of xeroxed images compiled in a phone-book-sized volume by the German experimental filmmaker HHK Schoenherr. PLAY 9 is part of a continuous series of films (running through at least PLAY 33) some of which exist only as concepts, re-workings of earlier footage, or in this case a gargantuan flip book made from film footage. Described by Schoenherr as a "creation of fancy," PLAY 9 and other works in the series take the various uses of the word play as a jumping-off point, experimenting with form, film stock, exposure and color, rearranging material to create new work.

Schoenherr, born in Germany in 1936, resided for most of his professional life in Zurich and began making films in 1966. His work was shown at many international festivals in the 1970s and 80s, including Venice and Cannes, and was the subject of a retrospective at Anthology Film Archives in 1991. In the program notes for these screenings, Jonas Mekas writes, "for over three decades HHK Schoenherr has been making films in the purest avant garde film tradition. However, for a variety of reasons — one of them being that Schoenherr's films require special projection equipment — his work is very little known outside of his immediate circles."

Predating the seminal XEROX BOOK, PLAY 9 was actually printed xerographically. We find no record of institutional holdings, and given the expense of xeroxing in the late 1960s, this gargantuan volume is undoubtedly rare.

-2750-



KLEINSMITH, BRUCE, VICTOR HARLOW, AND PHIL SIEVERT.

69. **BALLOON NEWSPAPER [#8].**
SANTA CRUZ: THE BALLOON
NEWSPAPER, [CA. 1970-71].

4to. Two sheets folded in quarters (unfolded, each 21" by 15" approx.), printed recto and verso. With additional, 8.25" by 7.5" approx. stock certificate for "one share" in "Coo Coo Poopoo and Pee Pee Novelty Company." Near fine.

Eighth issue of this collaborative art-comic newspaper, which ran from 1969 to ca. 1972. Consisting largely of humorous, scatological, and pornographic comics, often without words, the authors (after the fourth issue using pseudonyms Futzie Nutzle, Spinnny Walker, and henry humble), drew the paper together around a draft table. Aarons and Roth do not include the "Coo Coo..." sheet in their description of BALLOON 8. Though they do note that Ray Johnson (a contributor to BALLOON No. 6 and correspondent with the editors), later "adopted" the company "as one of his many motifs," and in doing so participated in what appears to have been a loose, fictional group "operat[ing] along the lines of an isolated and indigenous West Coast Fluxus." OCLC locates only four locations for any issues. [IN NUMBERS pp. 90-5].

-450-

70.

KAPROW, ALLAN.

DAYS OFF: A CALENDAR OF HAPPENINGS.

NEW YORK: THE JUNIOR MUSEUM OF MODERN ART, 1970.

Folio. Newsprint self-wrappers. Top-stapled. Pages toned, as common. Some darkening to edges of cover. Moderate wear. About very good. SIGNED by Kaprow to front cover.

"This is a calendar of past events. The days on it are the days of the Happenings. They were days off. People played." Record, calendar-style, of Kaprow's happenings and performance pieces, with photographs of each event. Remains a valuable history. Uncommon signed.

-600-

71.

CARROLL, JAMES
F.L. (EDITOR).
IN AND OUT OF
KUTZTOWN:
A DOCUMENTATION
OF THE ARTS
SERIES PROGRAM
1974-1981.
KUTZTOWN STATE,
1981.

In and Out of Kutztown
a documentation of the Art Series Program
1974-1981

This project was made possible by the Art Series Program through a grant from the National Endowment for the Arts, a federal agency.

Oblong 4to. Steel-band brad bound printed wraps. Small scuff to lower corner front cover, "199" penned to top corner. Mild wear. Near fine. 400+ pages, inconsistently numbered.

Artists' book in anthology form from this highly-regarded residency program that has hosted the likes of Dan Graham, Philip Glass, John Cage, Richard Serra, Steve Reich, Vito Acconci, Janet Fish, Richard Kostelanetz, Bill T. Jones, Nam June Paik, and numerous others. Organized in order of residency, each artist was asked to contribute four pages for inclusion. With no other requirements, the contributions included art, notes, drafts, sketches, poetry, photography and other documents. Also includes much on the program itself: histories, photos, bibliographies of performances, etc. Scarce. OCLC locates 11 copies, but with many major institutions lacking.



-600-



72.

PETTIBONE, RAYMOND [RAYMOND PETTIBON].

CAPTIVE CHAINS.

LAWNDALE, CA: SST, 1978.

4to. Original stapled glossy pictorial wraps. One of an unnumbered edition of approximately 5000, "of which only about 100 found their way into commercial distribution" (Ohrt). [64]pp. Offset printed. Mild toning, else sharp. Near fine or better.

The first book from the artist most associated with the American — and especially Southern California — punk rock scene. Pettibon's indelible black-and-white images graced LPs and flyers for the likes of the Circle Jerks, Dead Kennedy's, Descendents, Germs, Hüsker Dü, Meat Puppets, Minutemen, Ramones, Sonic Youth, Throbbing Gristle, and (most famously) Black Flag - whose name the artist coined. Pettibon's brother Greg Ginn was guitarist for the band and founder of SST Records, under whose auspices most of Pettibon's early books were published and distributed. They unfortunately didn't sell well and — according to the artist — he destroyed most copies, leaving only a hundred or so copies of each extant. Pettibon remains one of the most provocative and vital artists working today, one whose influence has grown far past his cult beginnings. [Ohrt 1]. [Aarons and Roth 394-403].

-450-

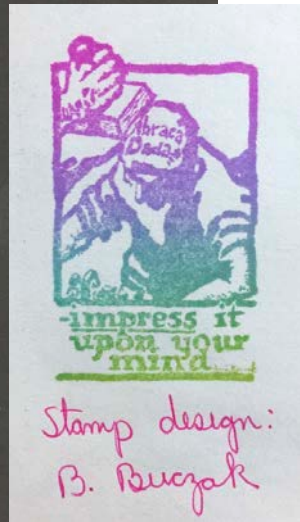
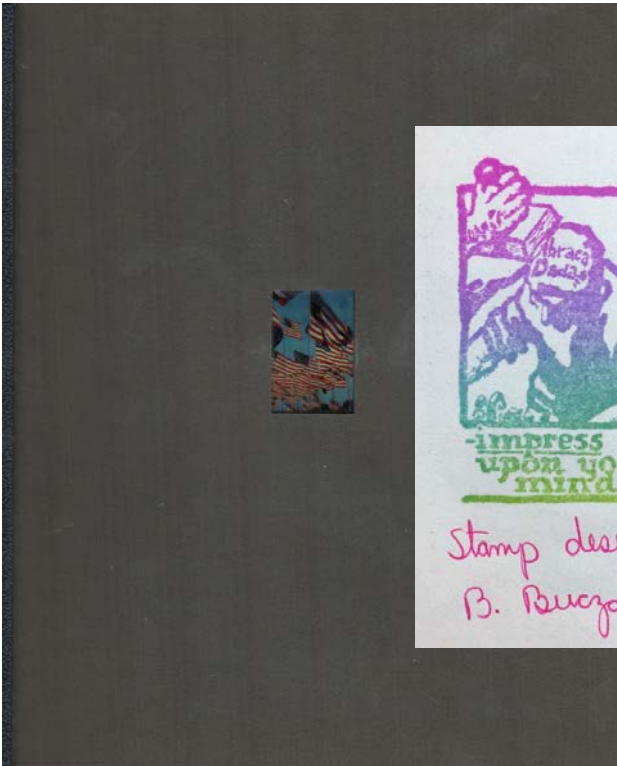
73.

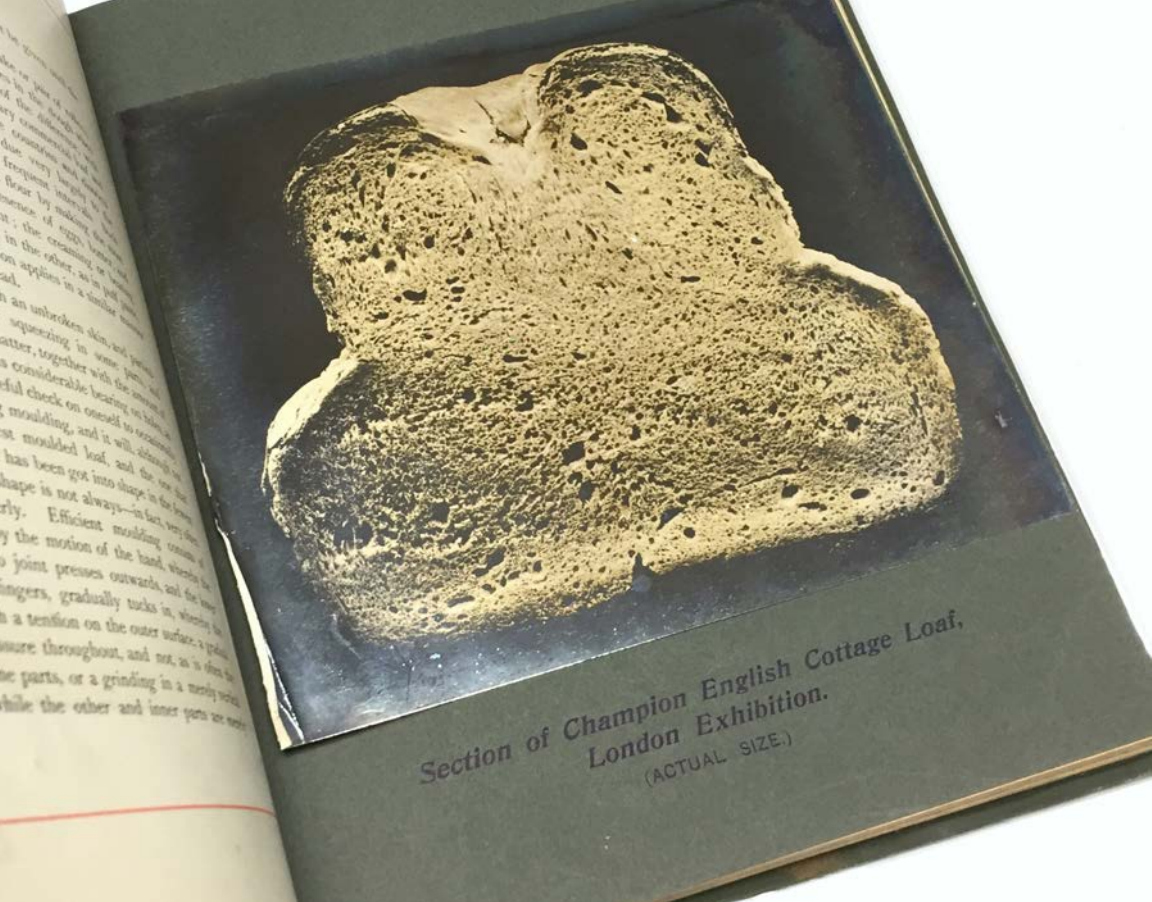
[ARTISTS' BOOKS]. HENDRICKS, GEOFF (EDITOR).
**THE SEARCH FOR ACCIDENTAL SIGNIFICANCE:
FOR BRIAN BUCZAK.**
(NEW YORK): (MONEY FOR FOOD PRESS), (1987).

Small 4to. Stiff wraps, plastic post bound, featuring cut-out window revealing color image of flags on a slide. One of 200 copies. Unpaginated; [300+]pp. approx. Near fine.

Organized by Geoffrey Hendricks after the death of his long-time partner, artist Brian Buczak, this ornate artists' book was published on October 24th, 1987, with proceeds going to various AIDS charities. Contributors each sent in 200 copies of their work, which were then bound and offered for sale. Artists include Louise Bourgeois, Ray Johnson, Taylor Mead, Lawrence Weiner, Leon Golub, Nam June Paik, Jackson Mac Low, Alison Knowles, Anne Tardos, Carolee Schneemann, and many others. With more than 100 contributors (each of whom presumably received a copy), particularly scarce. OCLC locates 10 scattered copies in the US, most on the East Coast. A moving memorial from the height of the AIDS crisis.

-SOLD-





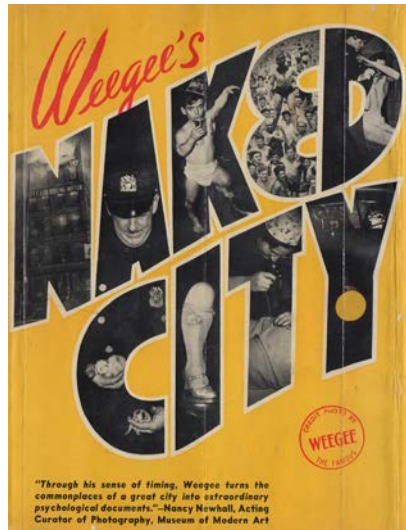
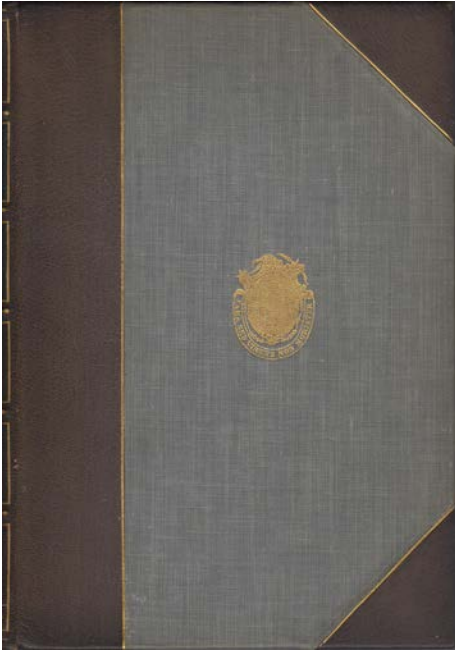
74.

[PHOTOGRAPHY]. SIMMONS, OWEN.
THE BOOK OF BREAD.
LONDON: MACLAREN & SONS, [1903].

4to. Green boards with gilt title. Decorated endpapers. With 12 full-page color illustrations, eight tipped-in half-tones; and two tipped-in original gelatin silver prints. Boards show a bit of rubbing, light dents, minor scuffs. Contemporary bookplate to front pastedown. Front hinge starting. Several light creases to pages; a bit foxed and thumb-soiled throughout. About very good. 360pp. including ads.

First trade edition of this landmark photobook. Parr and Badger: "The nineteenth-century photo book was primarily an archive in which the things of the world were stored and catalogued. Here, at the beginning of the twentieth century, one of the humblest, yet most essential of objects is catalogued as precisely, rigorously and objectively as any work by a 1980s conceptual artist" (Volume I, p.56). [Bitting p. 434].

-2500-



75.

WEEGEE [PSEUD.
ARTHUR FELIG].
NAKED CITY [EX-LIBRIS
RALPH INGERSOLL, FOUNDER
OF PM NEWSPAPER].
NEW YORK: ESSENTIAL BOOKS, (1945).

Second printing. 8vo. Contemporary three-quarter leather over blue cloth, with the Ingersoll family gilt insignia to front ("Fama Sed Virtus Non Moriatur" - Fame, but not virue, will die). Original photographic endpapers preserved and laid down. Original dust jacket tipped in, reading "Second Large Printing" on front flap. Pages mildly toned, but clean throughout and surprisingly fresh. Binding tight. Near fine. 246pp.

A fascinating association copy of Weegee's masterpiece, ex-libris Ralph Ingersoll, founder of the leftist newspaper PM, where Weegee worked as a staff photographer. Ingersoll's PM was famous for refusing advertising (a fact that unsurprisingly contributed to its demise), and in addition to Weegee helped support several other important photographers including Helen Levitt, Morris Engel, and Margaret Bourke-White. Many of the images included in this classic photobook of "death, disaster and sleaze" (Parr and Badger, 145) were taken by Weegee for PM. A handsome edition of this timeless documentary photobook, in a bespoke binding from the library of one of the people instrumental to its creation.

-2000-



76.

COOK, PETER (EDITOR).
ARCHIGRAM EIGHT [8]: POPULAR PAK ISSUE.
(LONDON): (ARCHIGRAM), (1968).

8vo. Original stapled folding envelope holding nineteen sheets: fourteen 8" by 5.5" approx.; five 16" by 5.5" (folded in half, as issued). Envelope very good, with an inch-long tear at head of spine, some light creases and touches of soil. One staple separated. Sheets about near fine to fine. Complete.

Late issue of this important, beautifully designed magazine of radical architecture, published on the occasion of the 1968 Milan Triennale. Archigram operated from a utopian, futurist-inspired view. As Mike Webb put it, "we felt at the time that very exciting things were happening [in architecture] [...] but London still lacked an avant garde, and felt 'empty and lifeless'" [CLIP STAMP FOLD p. 27]. ARCHIGRAM EIGHT is a series of loose sheets dealing with "the problem of direct personal provision: of comfort, facility, satisfaction, enquiry..." Each sheet is marked within several categories including metamorphosis, indeterminacy, hard(ware)/soft(ware), emancipation, exchange/response, and comfort. An important journal of avant-garde architecture and 1960s optimism.

-1000-



77.

--.
ARCHIGRAM NINE [9].
(LONDON): (ARCHIGRAM), 1970.

Small 4to. Pictorial self-wraps, side-stapled; pages double-wide and folded vertically. Very good plus to near fine. Light curling and creasing to upper-right edge of front cover. Minimal crease to rear corner. Lacks originally attached packet of seeds. Else complete.

ARCHIGRAM NINE contains explosive, multicolored illustrations of projects, both real and imagined, involving diverse ideas, including the robotization of daily life and "whole earth" systems theories. "[T]he objective is quite sharp: to get things moving by the collective effort and dynamic of everybody who might read ARCHIGRAM 9."

-750-

R. BUCKMINSTER FULLER 3500 Market Street, Philadelphia, Pa. 19104, USA (215) 387-2255 CABLE: "BUCKY"

• University Professor Emeritus
Southern Illinois University
University of Pennsylvania

• World Fellow in Residence
University of Pennsylvania
Bryn Mawr College
Haverford College
Swarthmore College
University City Science Center

August 13, 1976

Dear Don:

Thank you for your short letter of early August about the tetrascroll.

Yesterday Ed showed me your much larger treatise on the four great questions of philosophy. I read it carefully. I told Ed that my reaction was that all the four questions and all those who ask them are of an era of humans on our planet within which era the humans have theoretical knowledge of being on our planet

78.

[FULLER, R. BUCKMINSTER].
[THREE TLS / TYPED LETTERS SIGNED].
1976-1979.

Three letters typed on Fuller's letterhead. Second letter 3pp; first and third both 1p. Envelopes show a bit of damp-staining, but letters all near fine, with old folds and trivial hints of soil.

Three letters written by the interdisciplinary design theorist R. Buckminster Fuller near the end of his life, mailed to an enthusiast of his work named Don Fusaro. A former IBM employee, Fusaro was involved with the educational "World Game" project — a peace-driven alternative to war games conceived by Fuller in the early 1960s, and common on college campuses throughout the 1970s. Fusaro had long been an avid follower of Fuller's work before he began corresponding with him, sending first his "treatise" analyzing Fuller's thought in comparison with Plato's. The first of Fuller's letters includes a thoughtful commentary on Fusaro's text, offering a critique of his idea of the "four great questions of philosophy." The second letter (three pages), begins by thanking Fusaro for a recent birthday greeting, and goes on to discuss many theoretical ideas in depth, which involve computer programming, "Synergetic" geometry, and "vector equilibrium" modeling. The final letter is a brief response to a query from Fusaro regarding Fuller's dome as a potential "model for an omni-directional or geodesic database system," to which Fuller points out a relevant passage in his book SYNERGETICS. A substantive series of letters from the humanist designer.

-1750-



79.

ENO, BRIAN AND PETER SCHMIDT.
OBLIQUE STRATEGIES:
OVER ONE HUNDRED WORTHWHILE DILEMMAS.
 [LONDON]: [BRIAN ENO AND PETER SCHMIDT], 1978.

Second edition. Original black box (4.25" x 3.25" x 1.75" approx.) with gilt titled lid housing [127] strategy cards printed in 10-pt. Sans Serif, plus [1] blank, and [1] instruction card; [129] black-backed cards in all, each 2.75" x 3.75" approx. Complete. From an unnumbered edition inconsistently described as 1000 or 2500 copies. Box has one bumped corner, touches of wear at edges. Interior box insert cleanly loose from lower lid. About very good. Cards have trace handling, edge wear. Else bright, clean, and uncreased. Near fine. Together: very good or better overall.

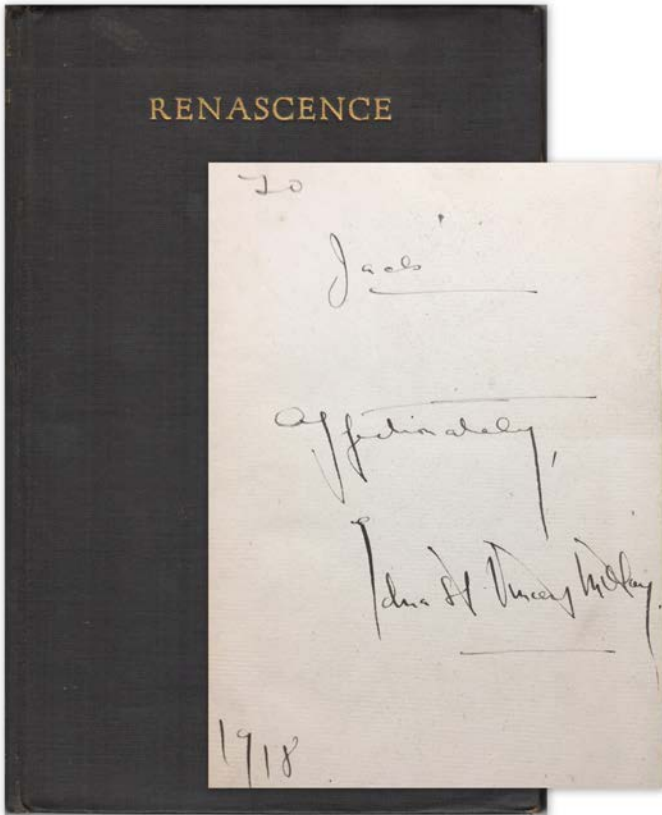
Influential artists' publication offering a series of gnomic pronouncements intended as stimuli for rethinking one's creative "working situation." Schmidt, a German artist who also worked with Dieter Roth and David Toop, had been pursuing a project he called "Thoughts Behind The Thoughts," which was a forerunner of OBLIQUE STRATEGIES, when he and Eno first came in contact. Eno later wrote of Schmidt that he was pursuing the idea of "not doing the things that nobody had ever thought of not doing" (A YEAR WITH SWOLLEN APPENDICES, p. 178). The cards challenge assumptions of the creative process, a representative example being "Do something boring." The set has been published in at least seven print editions (each slightly revised) and three digital versions. Examples of this early edition are rare; OCLC locates two copies (Emory and MoMA).

-SOLD-

(item #87)

DESPAIR

poetry &
mimeo:



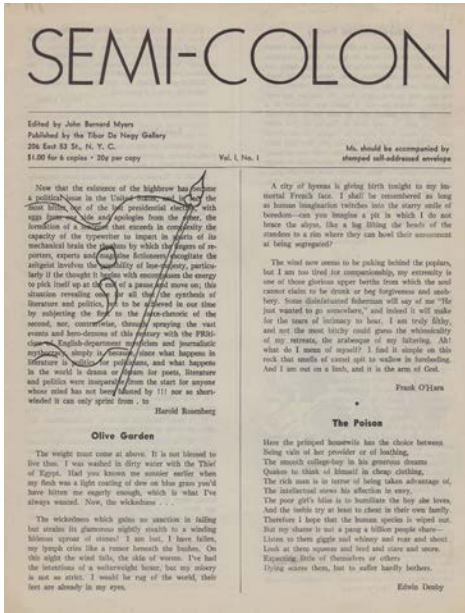
80.

MILLAY, EDNA ST. VINCENT.
RENASCENCE AND OTHER POEMS.
NEW YORK: MITCHELL KENNERLEY, 1917.

Small 8vo. Black cloth with gilt titles. Mild rubbing, wear, a few faint spots of soil. Gilt faded, some bumping at corners. Attractive period bookplate to front pastedown. Else clean and sound. Very good. INSCRIBED by Millay to front endpaper: "For Jack / Affectionately, / Edna St. Vincent Millay / 1918." 73pp.

First edition, first issue of Millay's first book, containing the long title poem, published in 1912, that brought her to fame. This collection was republished by Harper & Brothers in 1925 in the wake of her 1923 Pulitzer Prize, but the true first is uncommon. Scarce signed, especially with so early an inscription. As the book was published on December 17th, 1917 (see Mitford, SAVAGE BEAUTY, p. 152), about as early a Millay inscription as one could hope for.

-2000-



81. MYERS, JOHN
BERNARD (EDITOR).
SEMI-COLON [10 ISSUES, A
NEAR-COMPLETE RUN].
NEW YORK: TIBOR DE NAGY,
ND [CA. 1953-1956].

*4tos. 8.5" x 11" approx,
with one issue slightly taller
than the others. Printed
self-wraps, all folded
sheets made to create 4
pages each. Minor wear here
and there. Some toning, oc-
casional soil. Very good or
better overall.*

Rare near-complete run,
lacking only the final dou-
ble issue, of this "poets' newsletter" edited by Myers and
published by his gallery, Tibor De Nagy. Tibor De Nagy Gallery
was in many ways ground zero not just for the abstract expres-
sionist movement but for the first generation New York School
poets as well. The gallery published early books from Frank
O'Hara, John Ashbery, Kenneth Koch, James Schuyler, and Bar-
bara Guest. They also encouraged collaborations between them
and the painters the gallery represented. SEMI-COLON, which
ran 12 issues (including the final double number), served as
something of a semi-private mode of communication between
these New York writers, not unlike the way FLOATING BEAR would
a decade later. Contributors to these issues include Saul Bel-
low, W.H. Auden, William Jay Smith, Wallace Stevens, David
Jackson (all of Vol. II., No. 2), Charles Henri Ford, Barbara
Guest, James Schuyler, Fairfield Porter, John Ashbery, V.R.
Lang (all of Vol. 1, No. 4), James Merrill, John Wieners, Ken-
neth Koch & Frank O'Hara. The dates of these newsletters are
somewhat in dispute. All are undated. Clay and Phillips date
the first issue to 1950, but Tibor De Nagy was not founded un-
til the following year. O'Hara's and Ashbery's bibliographers
both suggest "[1955?]" for Vol. 1, No. 1. Most likely correct,
however, are the dates 1953-ca. 1956 provided by the inventory
and catalogue of the Myers' archive (on deposit at the Smith-
sonian Museum of American Art) and our date follows their
lead. Only the second substantive run we've handled. [Clay &
Philips p. 293].

-SOLD-



82.

BERRIGAN, TED.
THE SONNETS.

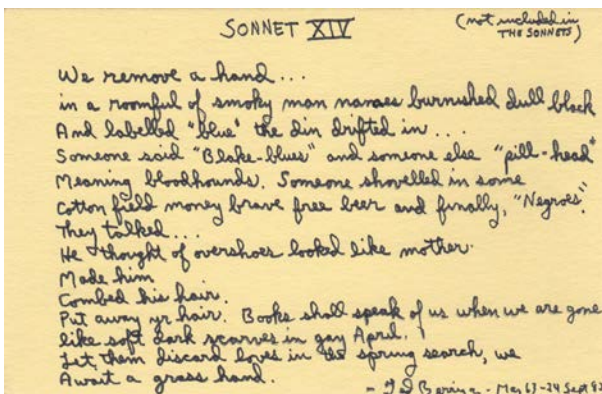
[NYC]: LORENZ & ELLEN GUDE, 1964.

Side-stapled 4to. Cover by Joe Brainard, offset duplicated; remainder mimeographed. Very good with the usual toning, mild edge-wear. Faint penned notation to top edge of front cover. Final leaf (colophon) loose. Lacking rear cover and terminal blank (as in many copies; we suspect many were issued this way). [66]

leaves printed rectos only. SIGNED by Berrigan to title page.

The definitive statement of the Second Generation of the New York School, as well as Berrigan's most influential, popular, and lasting work — a measure of which can be seen in the fact that it is the only major American collection of the last fifty years to go through four separate editions, each at different publishers. From an edition of "300 plus an unspecified number of unnumbered copies" (Fischer p. 24), this is from the unnumbered series, estimated (by Berrigan himself; again see Fischer) to be about 100. This is the first signed copy we've handled.

-1750-



83.

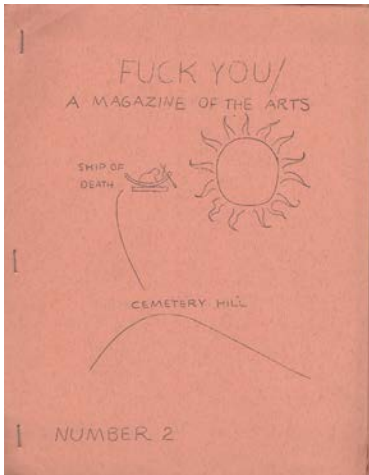
BERRIGAN, TED.
SONNET XIV
[HANDWRITTEN
POSTCARD].

GRINDSTONE CITY:
THE ALTERNATIVE
PRESS, 1982.

Postcard printed recto only, with holograph poem in felt-tip to verso. 7" by 4.5" approx. Fine.

A then-unpublished sonnet by Berrigan, as he notes; it would later be printed in the United Artists edition of THE SONNETS. Signed and dated September 24, 1982. From the collection of Ken and Ann Mikolowski (proprietors of the Alternative Press).

-1500-



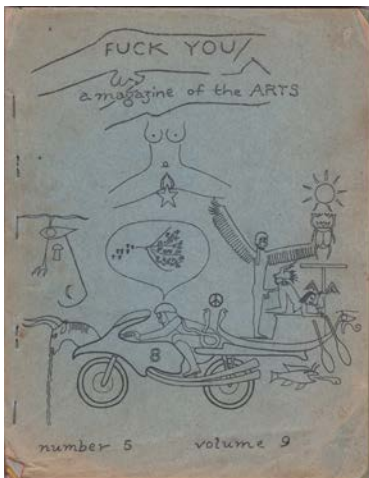
84. SANDERS, ED (EDITOR).
**FUCK YOU: A MAGAZINE
 OF THE ARTS - NUMBER 2.**
 (NEW YORK): [FUCK YOU PRESS],
 (1962).

4to. Side-stapled mimeo wraps. Very good. [21]pp. on as many leaves (including covers), printed rectos, except final leaf printed verso only. This copy without holographic "Notes from the Editor re Fuck You..." on recto of final leaf (present in some but not all copies), but with typed page of the same text.

Second issue of Sander's legendary journal of the Mimeo Revolution. Cover by Sanders. Contributors include Margaret X, Eric Weinberger, Sanders, Bob Gore, Jim Forest, and Nelson Barr. "I'll print anything." [Sanders FUG YOU p. 17]. [Clay & Phillips pp. 166-68].

-900-

85.



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**FUCK YOU:
 A MAGAZINE OF THE ARTS,
 NUMBER 5, VOLUME 9 (JUNE 1965).**
 NEW YORK: FUCK YOU PRESS, 1965.

4to. Side-stapled mimeo wraps. Worn, as common, but still very good overall.

Final issue of Sander's infamous mimeo. Along with the debut and Mad Motherfucker (with its famed Warhol cover) issues, one of the most difficult numbers to acquire. In January 1966, Sander's Peace Eye Bookstore was raided by police and copies of FU were confiscated. It seems reasonable to assume this issue's scarcity (and its terminality) are directly related to this incident. [Clay and Phillips 166-68].

-1000-

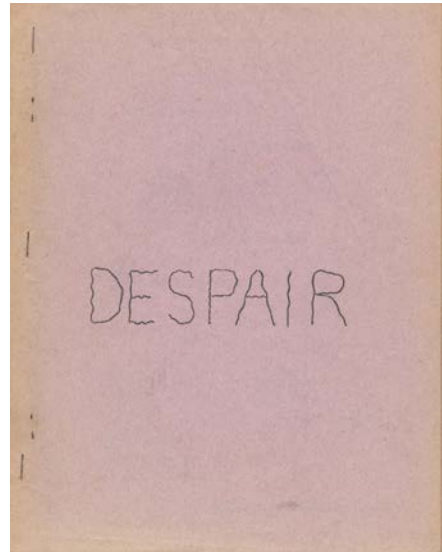
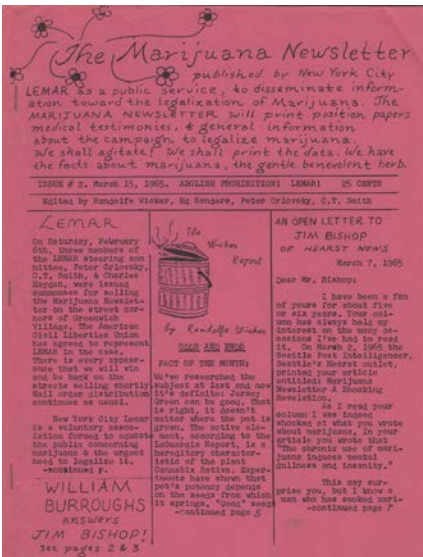
88.

SANDERS, ED AND RANDOLFE WICKER,
PETER ORLOVSKY, AND C.T. SMITH (EDITORS).
THE MARIJUANA NEWSLETTER, No. 2.
(NEW YORK): LEMAR [FUCK YOU PRESS], 1965.

4to. Side-stapled mimeo wraps. Near fine.

Printed by Sander's FU Press (though without the FU imprint), THE MARIJUANA NEWSLETTER promised to "print position papers, medical testimonies & general information about the campaign to legalize marijuana." This issue includes William S. Burroughs' cut-up response to Jim Bishop's anti-marijuana article. Uncommon, decidedly so this condition.

-750-



89.

SANDERS, ED (EDITOR).
DESPAIR: POEMS TO COME DOWN BY.
NEW YORK: FUCK YOU PRESS, [1964].

4to. Side-stapled mimeo wraps. A bit of fading and toning at edges; some shallow creasing and soil. 2" pen scribble mark on rear wrapper. Very good.

Anthology edited by Sanders from his notorious press. Includes work by Ted Berrigan, Paul Blackburn, John Keys, Al Fowler, Harry Fainlight, Sanders, and Szabo.

-500-



90.

MAYER, BERNADETTE AND VITO HANNIBAL ACCONCI (EDITORS).

0 TO 9: FACSIMILE EDITION.

BROOKLYN: UGLY DUCKLING PRESS, [2006].

Limited ed. Gray painted wood box, 11.5" by 9.5" by 3" approx. with sliding removable lid. Contains six facsimile issues of the magazine, plus the supplement to No. 6, along with two pieces of protective black cloth and a card with blindstamped text, SIGNED by Acconci and Mayer and numbered; this copy 31 of 100. Trace touch of rubbing to one edge of the box, else very fine.

Faithfully executed facsimile of this essential artists' magazine, with details true to the original editions: one of the issues' front cover is silk-screened, another is a found vintage trade dust jacket, and a third is a crumpled sheet of white paper. "[O]ne of the most experimental of all the early mimeo magazines," (Clay and Phillips), Mayer's and Acconci's publication straddled the worlds of experimental poetry, conceptual art, Fluxus, and graphic design. With original print runs rarely exceeding 350, this UDP edition was welcome, particularly given its careful attention to detail. Offered at the publisher's price.

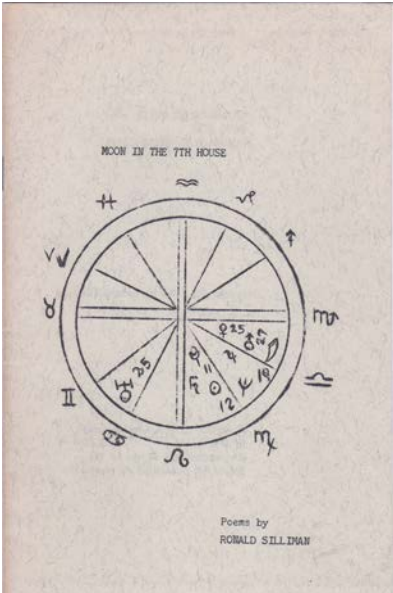
-1500-

91.

SILLIMAN, RONALD (RON).

MOON IN THE 7TH HOUSE.

MILWAUKEE: GUNRUNNER, 1968.



Saddle-stapled wraps. Near fine with trivial hints of handling wear and toning. [7]pp.

Early publication by the influential language poet, perhaps the best known author from that movement. Apparently not his first book, as another (3 SYNTACTIC FICTIONS FOR DENNIS SCHMITZ) is mentioned inside rear cover.

-600-

92.

BARTLETT, JENNIFER.

CLEOPATRA I-IV.

(NEW YORK): (ADVENTURES IN POETRY), (1971).

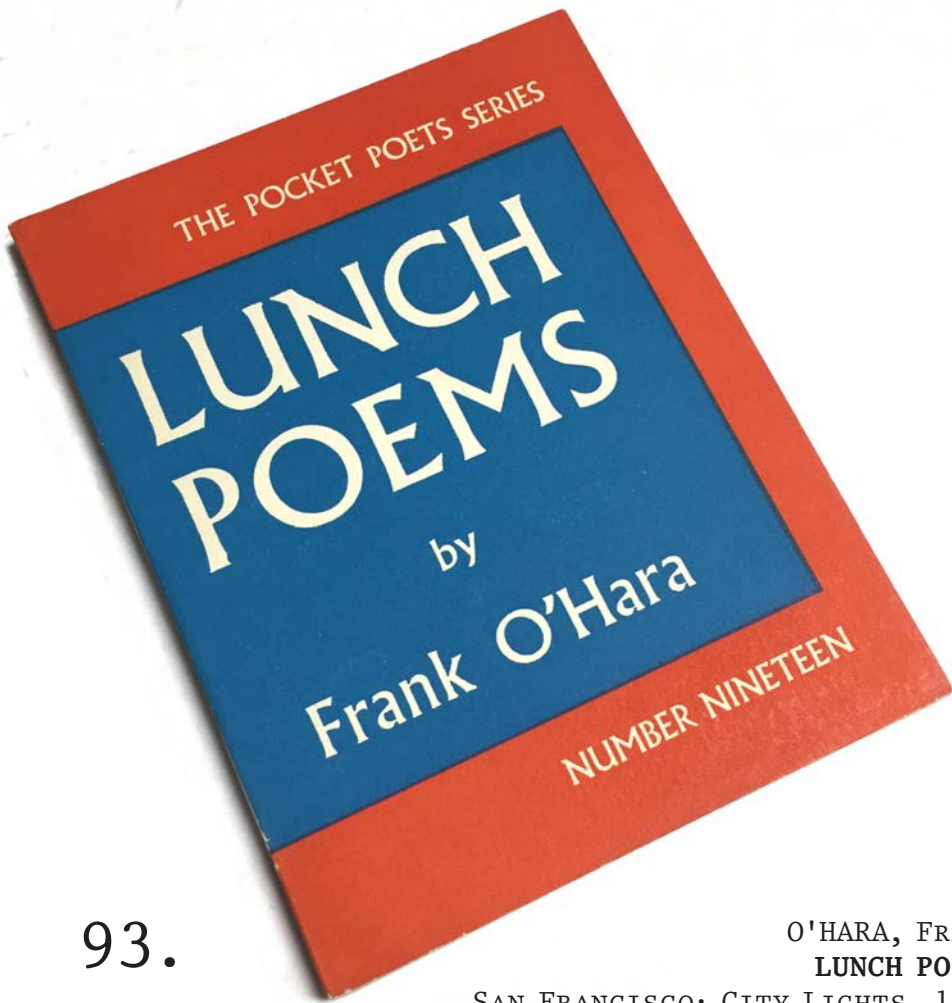
4to. Manila envelope with printed text, housing [89] loose leaves printed rectos only. Envelope good to very good: torn at edges. First leaf of text shows a bit of rust from envelope's clasp (below). Else clean and bright. Very good.

Sheaf of prose poems by Bartlett about the life of Cleopatra. One of 300 copies, it is uncommon in trade. An unusual edition from Fagin's imprint, and an early piece in the career of this artist better known for her visual work.

-600-

CLEOPATRA I-IV
Jennifer Bartlett

CLEOPATRA I-IV
Jennifer Bartlett



93.

O'HARA, FRANK.
LUNCH POEMS.

SAN FRANCISCO: CITY LIGHTS, 1964.

12mo. Original blue and orange wraps. Trace toning and touches to edges. Still, a fine copy: bright, clean, and sharp.

O'Hara's most popular and influential work, and after HOWL, the most important title issued in the City Lights Pocket Series. Famously (and somewhat apocryphally) written on O'Hara's lunch hours from MoMA, the book is O'Hara at his finest and contains several of his best known poems, including the classic "The Day Lady Died": "It is 12:20 in New York a Friday / three days after Bastille day, yes / it is 1959 and I go get a shoeshine." Smith notes 3000 copies, but Cook calls for 1500, a number that is probably more accurate. Even given this print run, however. LUNCH POEMS remains uncommon. And truly scarce in this condition. A beautiful edition of a classic and quintessential New York School work. [Smith A8].

-950-

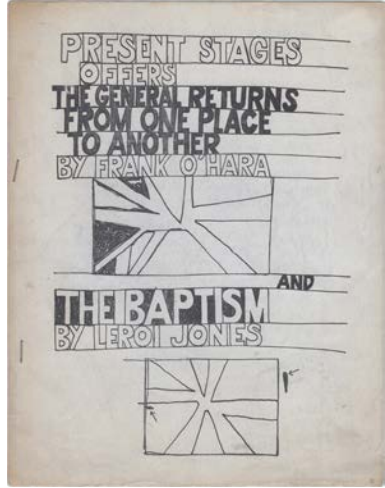
94.

[BRAINARD, JOE].

O'HARA, FRANK AND LEROI JONES.

**PRESENT STAGES OFFERS: THE
GENERAL RETURNS FROM ONE PLACE
TO ANOTHER BY FRANK O'HARA AND
THE BAPTISM BY LEROI JONES.**

[NEW YORK]: PRESENT STAGE,
(1964).



4to. Side-stapled illustrated wraps. Light soil, wear, toning. Very good. [3]pp. printed rectos only, plus cover.

Program for the two plays performed at Present Stage on March 23, 1964. The casts of both plays included Taylor Mead, and the acknowledgments on the final leaf read like a who's who of the Lower East Side scene: Carole Berge, Diane Di Prima, Allen Ginsberg, Barbara Guest, Alex Katz, Denise Levertov, Peter Orlovsky, Ed Sanders, Hubert Selby Jr., John Weiners and others. The entire program is designed and executed by Joe Brainard, easily one of his rarest publications. OCLC locates two copies (UCT and Harvard).

-SOLD-



95.

[GOREY, EDWARD].

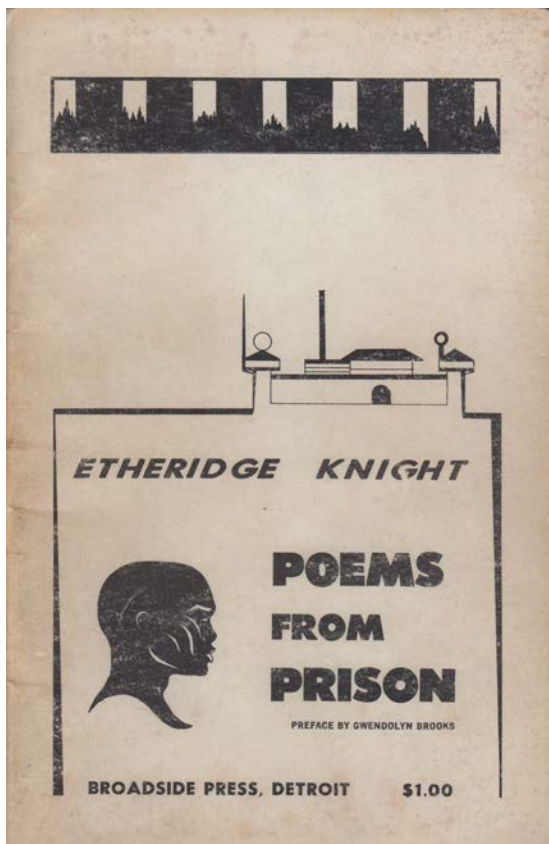
RICHARD ELLIOTT.

A DIARY AND A SONG FOR A.
(NEW YORK): ADVENTURES IN
POETRY, (1973).

4to. Pictorial wraps. SIGNED by Gorey to front cover, and INSCRIBED by Elliott on title page to Bob Wilson of the Phoenix Bookshop: "To Robert Wilson / from / Richard Elliott / with much respect." Mild toning to wrappers. Touches of handing wear, trace surface soil. Very good or better.

Scarce book of short prose writings by Elliott. From Larry Fagin's Adventures in Poetry imprint. A lovely design by Gorey, with his charming (very small) signature.

-750-



96.

KNIGHT, ETHERIDGE.
POEMS FROM PRISON.

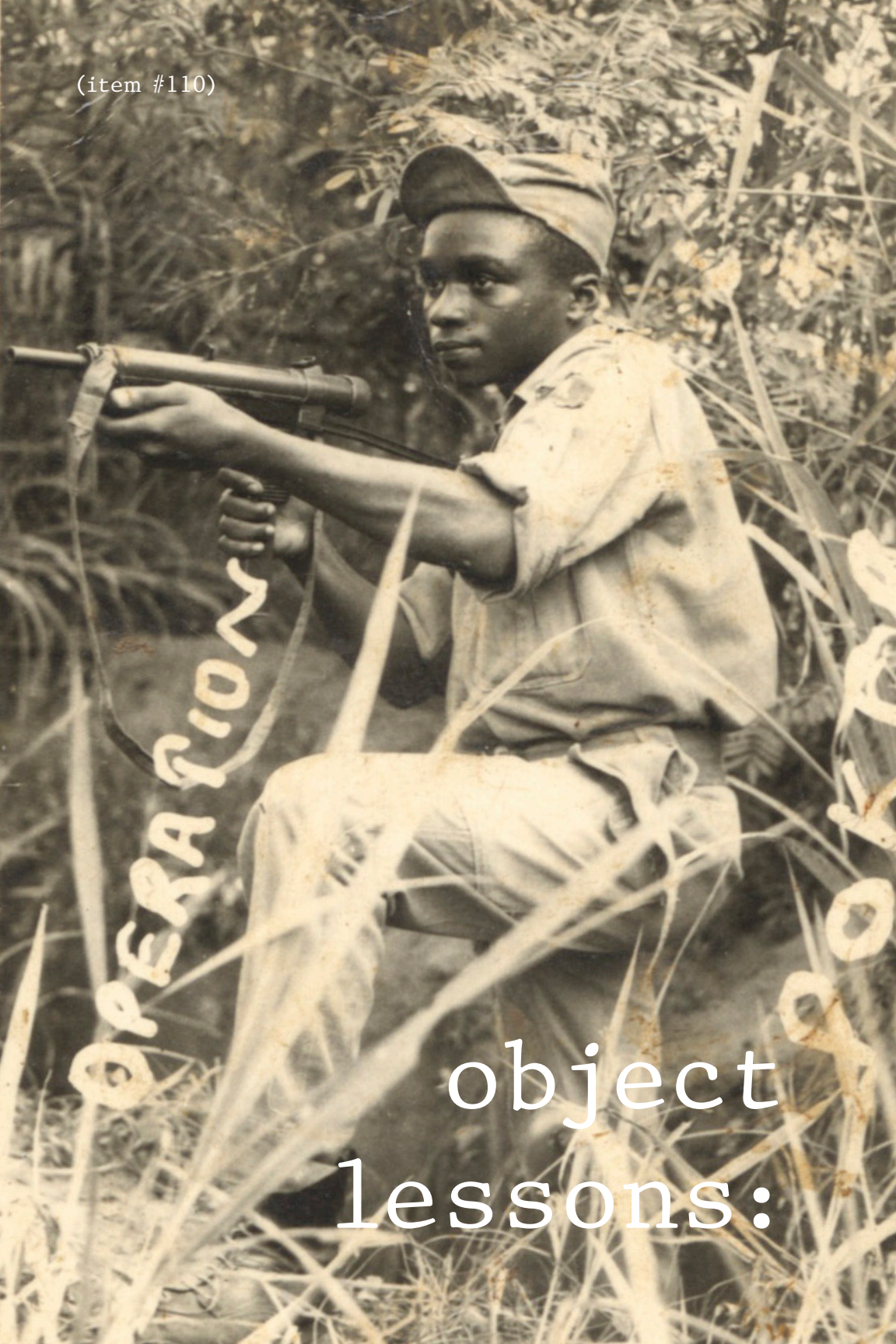
DETROIT: BROADSIDE PRESS, 1968.

8vo. Printed saddle-stapled wraps. ASSOCIATION COPY. INSCRIBED by Knight at half title, to Ken Mikolowski of Ann Arbor's Alternative Press: "To Ken / Health/Peace/Cheers - / Etheridge Knight." Wraps modestly toned, damp-stained. Interior bright and clean throughout, save several X marks in pencil. About very good. 31pp.

With an introduction by Gwendolyn Brooks, the debut collection from this important African-American poet associated with the Black Arts Movement. Knight writes of this collection in the rear blurb: "I died in Korea from a shrapnel wound and narcotics resurrected me. I died in 1960 from a prison sentence and poetry brought me back to life." Includes poems dedicated to Malcolm X, Langston Hughes, Dinah Washington, and others. The volume cemented Knight's status as a major Black poet of the period.

-SOLD-

(item #110)



OPERATIONS

object
lessons:

erwartet, sondern es zeigt mir folgendes Ergebnis: $\frac{1}{4}$ der
 rot, $\frac{1}{4}$ weiß blühend und nur die Hälfte ist rosa. Es kommt
 Spaltungsregel zum Ausdruck: Bei der 2. Generation kommen
 Großeltern wieder zum Vorschein. Mit anderen Worten: Die
 weiß zu blühen ist durch die Vermischung nicht entge-
 lieh wurde verborgen in der Hülle des Bastards, um wie ein
 (siehe weiter unten) zu entstehen. Es hat keinen Einfluss
 nicht zwei Pflanzen nicht nur in einem, sondern in 2
 unterscheiden. Die einzelnen Erbanlagen spalten und
 (Mendelsche Unabhängigkeitsregel); sie sind gewiss
 sie verschmelzen nicht miteinander, sondern bleiben
 für sich erhalten, ^{oder} ~~was~~ ähnlich wie eine Akkumulator-
 gemeinsamen Strom bildet, wobei die einzelnen Akkumulator-
 Form erhalten bleiben und sich jederzeit trennen lassen
 und Unabhängigkeitsregel lassen sich gut verstehen
 sie am den Buchstaben, Symbolen erläutert.

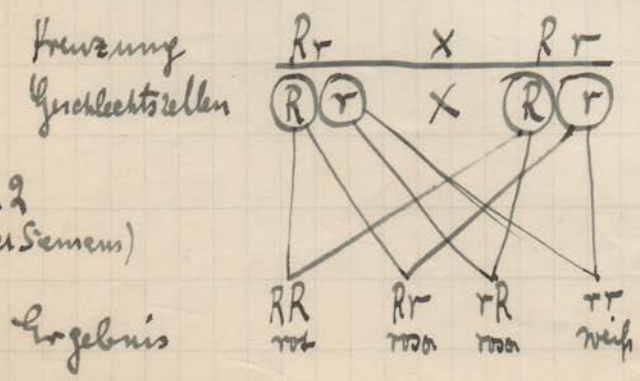


Abb. 2 stellt die Kreuzung
 (Bastard) mit einer au-
 Wunderblume dar. Bei
 wir oben gesehen haben, ist
 Es bestehen nun folgende
 Paarung \odot geht verloren,
 da sich 1/4 Möglichkeit mit
 Blume zu \odot d. i. einer re-

[JUDAICA]: [EUGENICS]. HEINEMANN, A.[ALFRED].
VOLK WOHER, VOLK WOHN? ERBIOLOGIE
IM LICHT DES JUDENTUMS.

["WHERE DID WE COME FROM, WHERE ARE WE GO-
ING? GENETICS IN THE LIGHT OF JUDAISM" -
HOLOGRAPH MANUSCRIPT WITH ADDITIONAL
RESEARCH AND SOURCE MATERIAL].

97.

[SAARLOUIS, GERMANY], [CA. 1936].

Holograph manuscript of 210 leaves, with an additional ca. 70 leaves (mixed typescript and holograph) comprising research notes, bibliography, and related drafts. Written in a neat but hard-to-decipher (especially for this non-German cataloguer) hand. Together with a large archive of original source material, including newspaper clippings, pamphlets, periodical issues, and ephemera. Manuscript pages irregularly numbered, many pages with extensive holograph corrections and editorial markings in the author's hand. It is unclear, based on pagination, whether the manuscript is complete; a few sections appear unfinished. Newspaper clippings fragile, many with losses, now conserved in archival sleeves. Manuscript housed in archival box. Very good overall. A full inventory is available on request.

Substantial, lengthy, and unpublished treatise by a German-Jewish author, on the genetics of the Jewish race, along with extensive research materials. Apparently written, perhaps naively, with the intention of justifying the eugenic character of generations of Jewish racial intermarriage while providing "uplift" to German Jews in the face of growing state-sponsored antisemitism.

Heinemann, a general medical doctor with a practice in the German-French border city of Saarlouis, provides a scholarly, deeply-sourced treatise on the nature of genetics and heredity, theories of race-classification, and the particular characteristics of the genetics of the Jewish race which, he appears to theorize, have been affected by Jewish Talmudic law ("le-mino") and by the centuries of suffering of the Jewish people. Heinemann's argument is essentially a eugenic one, and the largest

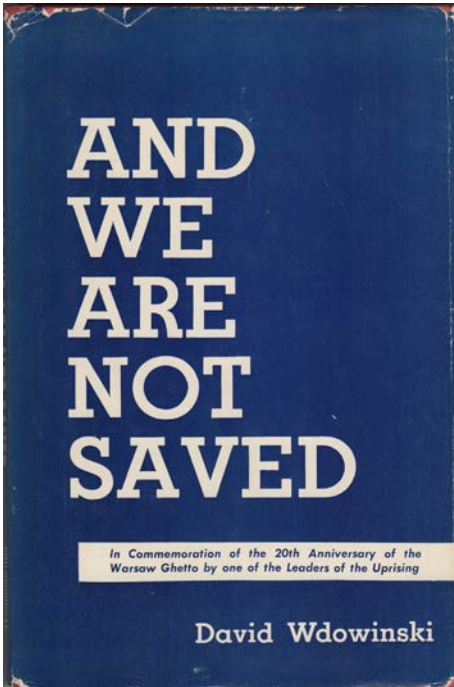
section of his manuscript is devoted to "Die Eugenik des Judentums," with sub-sections dealing with topics such as "Man as the reflection of God's image," "Jews as God's people," and "Jewish intermarriage." The work concludes with surveys of Jewish culture around the world and a discussion of eugenic movements in those nations where Jews have established significant populations.

The phenomenon of a German Jew writing on the subject of eugenics at the height of Nazi power is perhaps less ironic than it would seem at first glance. Race-theory and eugenics had become a major preoccupation of German medical thought as early as the 1880s, and Jewish scientists (who comprised the majority of the German medical profession until the drafting of the Nuremberg Race Laws of 1935) were among the most important contributors to German genetic science. But given the special nature of this work, and the political environment in which it was written, it is no surprise that it never found a German publisher.

Accompanying the manuscript is a large collection of related source material, in the form of newspaper clippings, off-prints, pamphlets, journal issues, and correspondence, all dated between 1933 and 1937, which appear to have been the years Heinemann was at work on his manuscript. These include substantial excerpts from the Berlin Jewish daily newspaper ISRAELITISCHES TAGEBLÄTT (with many pertinent articles marked with red pencil); several issues of the Orthodox German-language newspaper DER ISRAELIT; 48 complete issues of JÜDISCHES BIBLIOTHEK, the literary supplement to the ISRAELITISCHES TAGEBLÄTT; and numerous pamphlets and offprints, including what appears to be the only issue published of the MITTEILUNGSBLATT DES JÜDISCHEN BUCHHANDELS (Jan 1938), an ill-fated journal of the German-Jewish book trade. A complete list of these additions is available on request as well.

Dr. Alfred Heinemann appears to have emigrated to New York by way of England, probably following the Krystallnacht uprising of November, 1938. We find him on the board of a local medical society in Dunkirk, New York in 1940. In the Nazi Restitution files of the state archive of Saarbrücken, Heinemann is still listed as a New York resident in 1951, when he received compensation for the loss of his house, a building plot, and outbuildings in Saarlouis. The Leo Baeck Institute (New York) holds a finished typescript of this manuscript.

-9500-



98.

WDOWINSKI, DAVID.
AND WE ARE NOT SAVED.
NEW YORK: PHILOSOPHICAL
LIBRARY, 1963.

8vo. Original red cloth in printed dust-jacket. Very good overall. DJ price-clipped with moderate edge-wear. Some small chips to head and tail of DJ spine. Spot of soil to rear panel. Tape residue (unobtrusive) to front and rear flaps. Slight lean. INSCRIBED, dated (1969), and signed by Wdowinski to front endpaper. "With compliments of the author" stamped ffep, and corner of envelope with Wdowinski's return address taped to same. 123pp. Loosely laid in are two photo-mechanically reproduced articles by/about the Wdowinski.

An important account of the Warsaw Ghetto Uprising from one of the few leaders to survive. Wdowinski was a founder of Betar and a leader of the Irgun Zva'i Leumi during the Ghetto revolt, an experience recounted here along with the author's experience both in prewar Poland as a politician/activist (he was an active member of the Warsaw underground as well as the advisory body of the Zydowskie Towarzystwo Opieki Społecznej/Jewish Mutual Aid Society). Also described are Wdowinski's experiences in the labor and concentration camps after the defeat of the uprising. Wdowinski later emigrated to the US and taught psychology at the New School in New York City. In 1961 he testified at the trial of Adolf Eichmann. He died in 1970. Widely considered one of the most authoritative accounts of the Warsaw revolt, it is decidedly scarce signed.

-500-

[WORLD WAR II]: [PEARL HARBOR]. WATKINS, GERALD M.
 [EYEWITNESS ACCOUNT OF PEARL HARBOR DAY ATTACK - AUTO-
 GRAPH LETTER SIGNED WITH RELATED MATERIALS].
 [VARIOUS], [CA. 1940S].

Thirteen brown paper leaves, loose from a presumably perished scrapbook, holding 57 black and white silver print photographs and dozens of ephemeral articles (clippings, postcards, documents, etc.) tape-mounted to rectos and versos. Prints ranging in size from approximately 1.5" square to approximately 8" x 10" (42 of the 57 photos approximately 1.5" square contact prints). [WITH] Two ALS totaling approximately 650 words. Letters good to very good. [WITH] About 35 pieces of loose ephemera: military correspondence, personal clippings and photographs, etc... Scrapbook pages worn, flaking at edges, loose contents often with tape remnants or residue from previous mounting. Contents overall about good. Pearl Harbor letter very good with folds from mailing, light toning, and a small chip from right margin.

A small archive of World War II service and personal materials belonging to a Gerald Maynard Watkins of Memphis, Tennessee, highlighted by an exceptional Pearl Harbor eyewitness letter written to his mother less than 2 weeks after the Japanese attack.

Watkins was stationed at the Kanehoe Naval Air Station on the East side of the island of O'ahu, site of the first Japanese attack carried out just minutes prior to Pearl Harbor (roughly 30 miles to the West). His approximately 575 word letter of December 20, 1941, describes the surprise onslaught in detail (excerpt):

Then it happened. Never til my dying day will I forget. Bombers. They came from nowhere - Seemed to just be there. I looked up just in time to see them drop their eggs. For one startling second the world stood still as I followed the bombs line of drop with my eyes. I couldn't help it. Fascinated by it all I watched until thy hit. That broke the spell. Courage - Every man there was a hero.

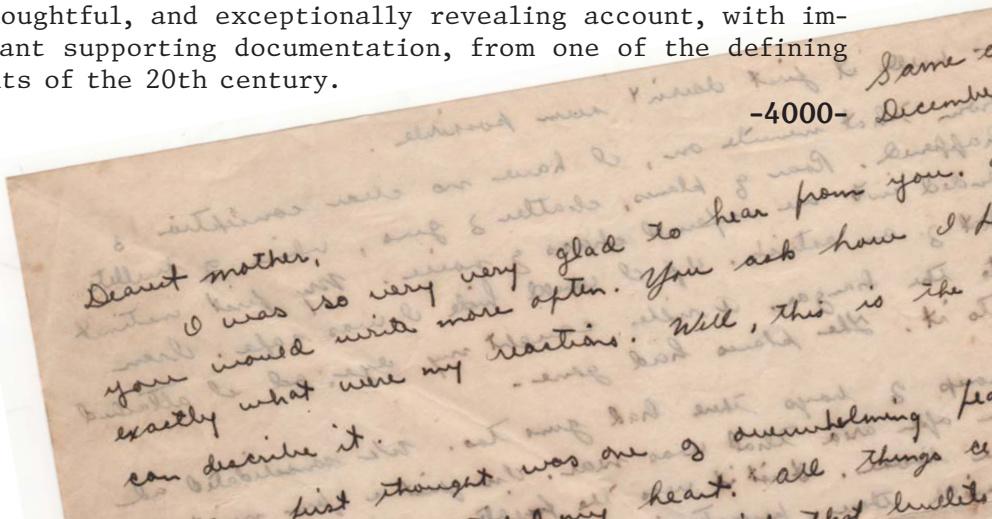
I rushed over to the hangar after the debris had settled. The first person I saw was Lawrence. He was just lying there kind of white looking and awful still. My throat tightened until it was hard to swallow. I knew he was dead.

This remarkable account, one of the best pieces of World War II correspondence we have seen, is certainly the highlight of a group whose remaining contents are largely typical of World War II-era scrapbooks and archival material (with several dozen photographs of his later service in the War, many from Canton Island airfield in the Pacific with the decorated Patrol Bombing Squadron VPB-52). The balance consists of personal clippings, marriage photographs, three pages of what appear to be to be the fitful beginnings of an early draft of a memoir about his Pearl Harbor Day experience, and a second wartime ALS, written on Christmas Eve, 1941 in which he follows up his December 7 experience with a report on a mild injury he suffered during the attack: "Now that I am well and health once more I can tell you this. I had a very small piece of shrapnel from one of the bombs that were dropped here hit me in the shoulder. I didn't even have to go to bed. I feel like a veteran now."

Watkins left the Navy in 1946, after six years of service and went on to a career as a commercial airline pilot. His 2006 obituary notes he entered the University of Miami Law School at 67 years old, passing the Florida Bar at 70 to become a practicing lawyer in retirement.

A handful of primary written accounts of the Pearl Harbor attack are known, notably the diary of George Macartney Hunter, whose family privately holds the manuscript but have made it available in multiple venues, including for use in the 2003 PBS documentary THE PERILOUS FIGHT. The offering of similar materials in commerce appears to be rare, with a significantly less impressive letter by a civilian witness to Pearl Harbor several miles from the battle itself making approximately \$1200 (nearly tripling its high estimate) at a small regional auction in 2011.

A thoughtful, and exceptionally revealing account, with important supporting documentation, from one of the defining events of the 20th century.





[WORLD WAR II]. VANDER PYL, ELLIS C.
JUDGMENT AT NUERNBERG [sic]
[FIRSTHAND TYPESCRIPT ACCOUNT OF
NUREMBERG TRIALS BY A U.S.
AIR FORCE OFFICER].
100.
DENVER, 1953.

4to. Black faux-leather binder with type-written label affixed to front, holding 63 typewritten leaves, held together by prong-fastener and taped with masking tape. Additional introductory TLS from author to his colonel laid in. 49 corner-mounted gelatin-silver prints throughout, 5" by 4" each, along with one large full-page illustration of Hitler's face (seemingly cut from a Nazi publication). Overall, the typescript about very good, with photo glue heavily darkened with age, and staining pages here and there, but text clear and readable throughout; two glued-in photo captions detached but present. 57pp. Very good.

Report written by a major in the U.S. Armed Force and submitted to his Colonel (Cecil E. Combs), at the Lowry Air Force Base in Denver. In 1945, the author served in Germany as the chief of a U.S. interrogation team. On May 7th, near the town of Berchtesgaden, the team was greeted by a Nazi convoy out of which stepped Hermann Göring's aide-de-camp, announcing Göring's surrender. That afternoon Vander Pyl and the U.S.'s 36th Reconnaissance Squadron picked up Göring — at that moment the highest-ranking living Nazi — at the foot of the Bavarian Alps, and proceeded, as was their job, to interrogate him. Since his team had already become well-acquainted with the Reichsmarschall, Vander Pyl was reassigned as Chief of the Operations Section of the U.S. Army's War Crimes Branch, and thus proceeded to play an interrogative role for all defendants during the Nuremberg Trials. This typescript is Vander Pyl's firsthand account of that experience, giving a general overview of the proceedings, and consisting mainly of individual profiles of each defendant, most of whom Vander Pyl personally interrogated. In many profiles, direct quotations (or at least remembered ones) are included from figures such as Albert Speer, Rudolph Hess (above), Joachim Von Ribbentrop, Alfred Jodl, Karl Doenitz, Erich Raeder, Julius Streicher, and of course Göring, whom Vander Pyl got to know very well.

Undoubtedly, the most important element of the typescript is Vander Pyl's complex, intimate, and extended profile of

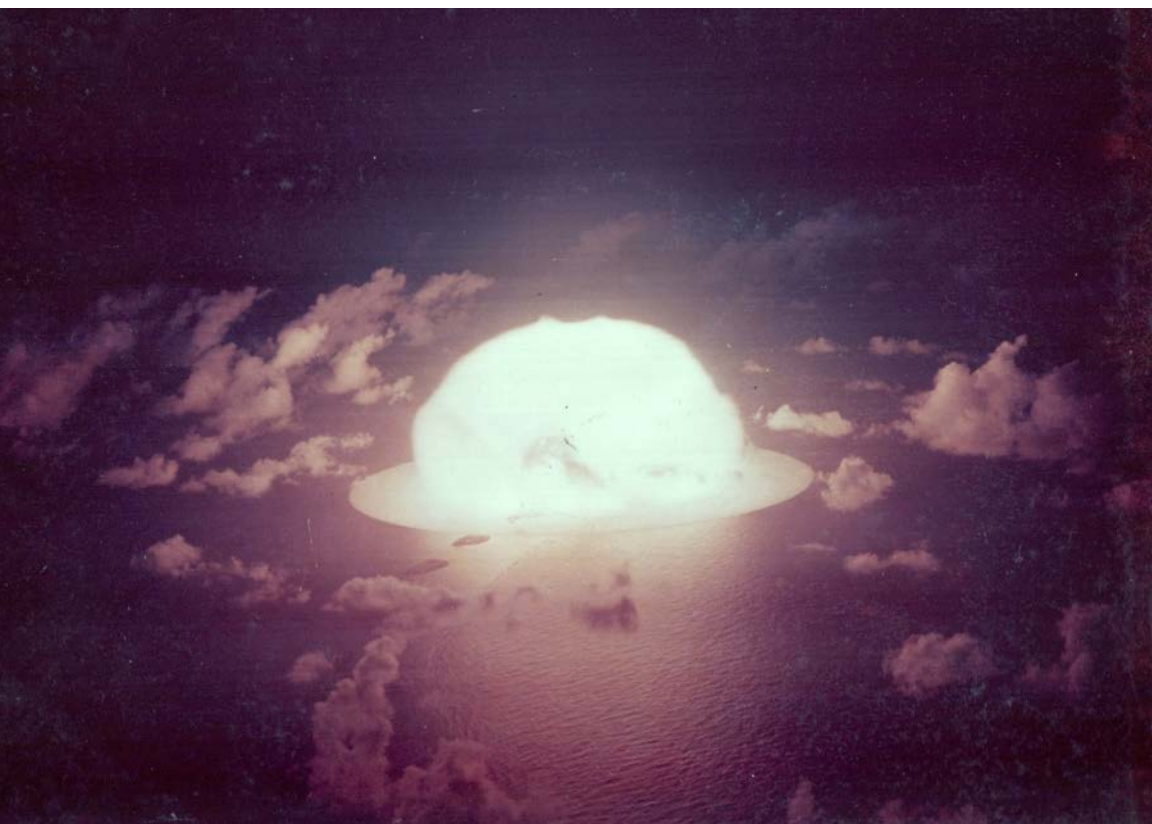
Göring (below, right), whom he describes as having a "charming manner ... a keen imagination... a great drive and a sense of humor." These final months of Göring's life (he committed suicide during the trial) are explored in great depth, relating both Göring's moments of sorrow when thinking of his family and his remorseless attitude while relating murderous stories of his career. Several direct quotations from Göring are recorded, including a letter he wrote to his wife Emmy; others are apparently from memory or paraphrased, and include Göring's memories of meeting Hitler while a student at the University of Munich, and arranging for the death of his former friend Ernst Roehm. Accompanying Göring's profile are several photos, including one illustrating his dramatic weight loss during the trial, and another showing a table in the interior of his cell lined with family photos and playing cards (below, left). The banality of evil indeed.

The typescript is illustrated throughout with images of the defendants, prosecutors, and court building, all of which were taken by a sergeant from the photo-signal unit attached to Vander Pyl's investigative branch. Vander Pyl acquired negatives from the photographer for this typescript.

We find a single similar title by Vander Pyl in OCLC, there described as a government publication, but at over 100 pages, is likely either a later, fuller version of this account, or this a condensed one. Further, several wire stories from the late 1940s suggest Vander Pyl spoke regularly about his experiences with Göring. Nevertheless, this typescript represents an essentially unknown and intimate primary account from the most important war crimes trial of the century.

-SOLD-







101.

[NUCLEAR TESTS]: [PHOTOGRAPHY].
OPERATION GREENHOUSE [COVER TITLE].

HOLLYWOOD, CA: U.S. AIR FORCE,
LOOKOUT MOUNTAIN LABORATORY, [1951].

Folio. Green leatherette boards with gilt title on front. Contains 33 spiral-bound light-blue leaves with 85 photographs affixed, the majority (81) gelatin-silver, the remainder (4) sepia prints, the latter depicting the tests. Most photos 7.5" by 6.5", with other various sizes, some as small as 5.5" by 3". About very good plus, with mild wear to boards, some toning to pages throughout; tiny tears, and some wrinkling. Throughout, photos remain clean and sharp, binding sound. Well-preserved.

Professionally-assembled album of Operation Greenhouse, held in April-May 1951 on Enewetak Atoll in the Marshall Islands. The tests were the United States' fifth nuclear series, held six years after the Manhattan Project's Trinity detonation. The album consists of numerous well-composed shots, no doubt taken by an official Air Force photographer, primarily depicting the preparations for the tests, with several striking images of the detonations themselves (left). Most images show men from Joint Task Force Three — the Air Force unit assigned to the tests, which consisted of 8,500 servicemen and contractors — in a wide variety of contexts, including posed portraits, playing chess, wearing leis, playing with model trains, and one man admiring his wall of erotic photos. Other images show the grounds before the detonations, including the construction of the steel towers in which the nuclear devices were mounted (above). Throughout, an air of Atomic Age optimism manages to prevail. An unsettling artifact, particularly for the denotation photographs.

-3750-

CAGE THIS MAD BEAST!



CIVIL LIBERTIES

102.

[MCCARTHYISM]: [PROTEST ART].
CAGE THIS MAD BEAST!
[ORIGINAL HAND-DRAWN POSTER].
NP: NP, 1959.

Light-brown paper hand-drawn in felt-tip marker; 24" by 18" approx. Evidence of having been hung up at corners: small pieces tape at upper edge; two chips at bottom; 2" tear at center bottom edge. Shallow folds (in eighths). Mildly toned. Still, very good. Signed ("Vid") and dated in July 1959.

An outstanding example of (presumably) amateur political protest art, depicting the House Un-American Activities Committee as a rabid King Kong on the verge of seizing the helpless damsel Civil Liberties. 1959 was the Committee's 21st year of existence, and it had by then become quite commonplace to condemn the HUAC's extremism, so much so that President Truman, in April of that year, called the committee "the most un-American thing in the country today." Still, it would take sixteen more years for HUAC to be officially abolished. We've been unable to trace the artist, but he (again, we presume) was clearly skilled, managing just the right balance between cartoon and editorial styles. A vivid piece of vernacular propaganda from the early days of the HUAC's decline.

-500-

103.

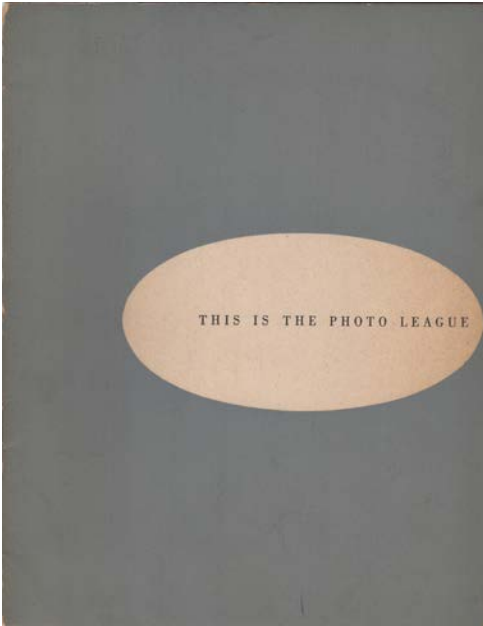
[PROPAGANDA]: [MIDDLE EAST]: [PLO].
[ORIGINAL PALESTINIAN NATIONALIST
POSTER FROM BATTLE OF KARAMEH].
[KARAMEH]: [FATAH], 1968.

19" x 27.25" approx. printed in red, green and black. Fold lines throughout, with minor rubbing and wear at corners. Very good.



Published by Fatah (Palestinian National Liberation Movement) in 1968 commemorating the Battle of Karameh between Israeli Defense and the combined forces of the PLO and Jordanian Armed Forces during the War of Attrition. Karameh, a border town between Jordan and the West Bank, was the headquarters of Arafat's Fatah, and this poster reflects strong Palestinian nationalism with its prominent use of the keffiyeh (a symbol closely associated with Arafat). The political poster remains a vital form in the region to this day.

-375-



105.

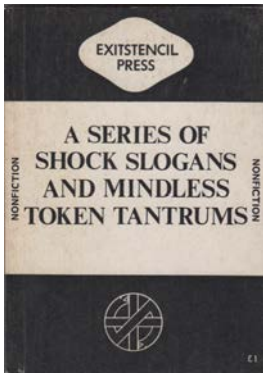
104.

[PHOTOGRAPHY]. NEWHALL, NANCY (INTRODUCTION).
THIS IS THE PHOTO LEAGUE.
[NEW YORK]: [PHOTO LEAGUE], [1948].

8vo. Stapled wraps. Mild toning, rubbing, wear. Very good. [24] pp. Illustrated with photos throughout.

Catalogue from a landmark exhibition, the 1948 "This is the Photo League" group show. The Photo League was founded in 1936 and in the wake of The Great Depression advocated for photography both as a fine art and a force for social justice. But despite the membership and support of prominent photographers like Ansel Adams, W. Eugene Smith, Weegee, Berenice Abbott, Edward Weston, Paul Strand, Richard Avedon, and others, the League came under intense scrutiny during the Red Scare and was blacklisted in 1947. The group mounted this show in response, to both counter these accusations and rehabilitate its image. It was only half-successful; the group disbanded in 1951. But "This is the Photo League" remains a key event in the history of photography and censorship. Surprisingly scarce. We find none in commerce (as of October 2017) and only 10 in OCLC (plus one among Nancy Newhall's papers at the Getty). Just two have come to auction in the last twenty years, both at Swann: one in 2002 (\$431) and the second in 2005 (\$575), both surpassing high estimates.

-SOLD-

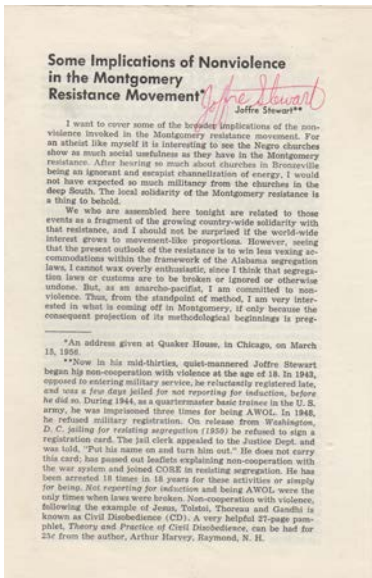


[PUNK]: [CRASS].
**A SERIES OF SHOCK SLOGANS AND MIND-
 LESS TOKEN TANTRUMS.**
 [LONDON]: EXISTENCIL PRESS, (1982).

*Large 12mo. Original black and white wrap-
 pers. Light toning, rubbing to wraps, mi-
 nor edge-wear. Interior uniformly toned,
 as common. Very good. 127pp.*

The uncommon first edition, first pub-
 lished in leaflet form and included as a
 part of "Christ the Album." Reprinted in 1983, both editions
 are hard to find, but especially the first. The text, written
 by the anarcho-punk collective, contains three essays on the
 history of the peace movement and subverting oppression. An
 ephemeral item reflecting the anti-violence ethos of punk in
 the Thatcher Era. OCLC: 3 U.S. locations.

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106. [African Americana].
 STEWART, Joffre.
**SOME OF THE IMPLICATIONS
 OF NONVIOLENCE IN THE
 MONTGOMERY RESISTANCE
 MOVEMENT.**
 Brookville, OH: 1961.

*8vo. Single folded sheet. SIGNED by
 Stewart at front. Minor toning with
 crease through center. Very good.
 4pp.*

Offprint from BALANCED LIVING (Dec.
 1961) of a speech delivered at
 Quaker House in Chicago on March
 15, 1956 concerning the Montgomery
 bus boycott. The address gives particu-
 lar attention to the radical aspects of non-violent action

in Montgomery. An anarchist, activist, and pacifist, Joffre
 was also involved in the Beat movement, published a volume of
 poetry, and was mentioned by name in Ginsberg's HOWL ("with
 big pacifist eyes sexy in their dark skin passing out incom-
 prehensible leaflets"). Just three holdings in OCLC.

-500-

Autograph letter, 10" by 8" approx, folded to make four pages (each about 8" by 5"). With original mailing envelope, posted to Miss Annie E. Trembly of Hudson City, NJ, measuring 4.5" by 2". Folded for mailing, else fine.

Letter from one Emily Wilmarth, giving her friend an account of a small race riot in Amityville, NY, on October 20, 1866, beginning with the summary: "[t]here was a Political Republican meeting [...] and outside there was a Negro Riot between the n[***]rs and the Boys of Amityville." The fight was violent, with some participants wielding "daggers, bayonets & everything in general." At one point, a woman named Elizabeth Squire came out of a building "with a large butcher knife and made the attempt to plunge it" into a man. Wilmarth mentions several names, some of whom may be the Republican politicians at the aforementioned meeting: Bob Miller, Bill Burch, and others. The author appears to have no sympathy with the African Americans involved in the fight, and mentions rumors "that next Saturday night they are coming down here all armed & equipped and mean to let out some of the white fellows' blood." A remarkable account of Northern racial violence during the early years of Reconstruction.

-ON HOLD-

all the boys in the place. Some had daggers, bayonets & everything in general. She struck, wash like that with a knife and then commenced the riot. Bob Miller, Sam Moillie's son (who goes to see Elizabeth Squire at Charles's) struck one of the boys and she took his part and came out of Charles's with a large butcher knife and made the attempt to plunge it into Bill Burch and just at that moment she was sent reeling over the currant bushes in our doorway by a heavy blow from one of the strongest men in the place. They knocked the niggers down and stand up with her right and left, and ran them clear into Woodhull's house and liked to have scared the women. They fainted away after they got into Martha's house. To day I heard that next Saturday night they are coming down here all armed & equipped and mean to let out some of the white fellows' blood. The boys are prepared for them. Ol says he's going to be ready for them with his old rifle loaded with buckshot. I've got a loaded gun in my room that I keep by the head of the bed every night. Say Annie. We wanted me to write to you and ask you if you will be and that fellow of hers who are going to get married. New Years eve. she want you



108.

[RACISM]: [PHOTOGRAPHY]:
[NATIVE AMERICANA].
[RITTER, E. CARL -
PHOTOGRAPHER?].
HOT LUNCH AT ALL HOURS
[ORIGINAL PHOTOGRAPH].
[AKRON, OH?], [CA. 1905].

Original vintage gelatin silver photograph 8.25" x 5.125" approx. on a contemporary mount, 9" x 6". Mild wear. Some silvering to image. Near fine overall. Titled and numbered in the negative.

titled and numbered in the negative.

A compelling image of a Native American family, probably Mojave, with a popular racist title along the top edge. Captured in-studio, the photo shows a husband and wife with their infant child. The father stands, his wife seated beside and nursing the baby. Variations on this subject and title (native or black women with nursing child) were not uncommon at this time. But whereas most examples usually featured an intentionally unflattering image, this photo — considered without its offensive sentiment — offers a frank, objective, and almost tender appraisal of its subject not unlike the photographs Edward Curtis was taking during this period. Though numbered in the negative, the image is unsigned and uncredited. However, a brief review in a 1903 issue of *The St. Louis and Canadian Photographer* mentions a photograph apparently matching this image credited to one E. Carl Ritter of Akron (though we've been unable to confirm or find any further information on Ritter). A moving portrait of a turn-of-the-century Native American family in period attire, with a title reflecting unfortunately typical period attitudes.

-750-



109.

[RACISM]: [LYNCHING].
THOMAS, EDWIN M.
NEGOTIABLE.
NEW YORK: NP, 1908.

8vo. Yellow cloth with pasted plate to front board. Good to very good, with soil and rubbing; some foxing to pages throughout, and several penciled notes to margins. Frontispiece by C.A. Morrisette. Former owner inscription to FFEP: "The most remarkable / book I ever read is this / volume [.]" 92pp.

A deeply troubling post-Reconstruction novel, containing a vivid, racist description of a lynching. The story follows the young Northern businessman Harvard Stringfellow, who moves to Birmingham with his father seeking investment in the Alabama Mineral and Manufacturing Company. Harvard takes over the company from the aging owner Mr. Morgan, and soon falls in love with Morgan's daughter Louise. Stringfellow is met with a labor dispute by the factory's black workers, whom the narrator describes as "dissolute and worthless [...] living a life of vagrancy, debauchery and crime." Harvard believes kinder treatment would remedy the workers' attitudes, but the foreman tries to convince Harvard that he "[understands] the negro better." The foreman soon resigns in frustration, and when Harvard tries to implement new policy (amounting merely to lecturing the workers on "industry and application") the result is more "undisciplined labor," presenting an object lesson in the author's conception of failed Northern reform. Harvard, losing all hope in solving "the negro labor problem," fires all workers and replaces them with immigrant Europeans. Predictably, the Southern belle Louise (featured on the novel's cover) is attacked by a "burly negro," leading the newly disillusioned Harvard to form a massive lynch mob of "fifty men and boys on horseback." The narrator defends the necessity of lynching, as "even in the South," courts have been infiltrated by "the negro's friends... [cheating] justice" with bribes and perjury. A truly revolting and detailed account of the lynching follows. Overall an unapologetically racist novel, its glorified violence rivaling Thomas Dixon's contemporary Klan novels. OCLC locates only four copies — at Library of Congress, Ohio State, University of Alabama, and a Birmingham public library.

-SOLD-



110.

[PHOTOGRAPHY]: [AFRICANA]: [MILITARIA].
[PHOTO POSTCARD ALBUM OF THE NIGERIAN CIVIL WAR].
[BIAFRA, NIGERIA], [CA. 1967].

Small oblong 8vo. album. Vernacular paper wrapping over string bound card covers. Ten card leaves with 21 black-and-white silver print photo postcards adhesive mounted recto and verso, as well as pastedowns of front and rear covers. At least five with stamps from Biafran studios and two with manuscript inscriptions to versos: one by a soldier's child; the other a remembrance of a fallen soldier. Two different studios represented in stamps: National Photo Studios in Aba (state of Abia) and P.S. Golden Photos, address marked as 3 Tetlow Rd. Owerri (State of Imo). One print apparently perished. Contents worn, but sound. Very good.



A small album of propaganda photo postcards of military images from the Nigerian Civil War, likely compiled by a Biafran soldier. Images include military and political leaders, "operations" ("Wipe Out" (above), "Pokda" [?]), rebel troops marching and in formation, guns and other equipment, battle scenes, and like. Several images of one particular soldier, possibly the compiler. Most appear to be souvenir photos likely produced for the inspiration of the troops. News photographs and reports of the three-year Civil War and its resulting famine stirred a strong reaction from the West, making it a cause celebre among entertainers and politicians in both the U.S. and Europe, which placed intense political pressures on the Colonial powers allied with the rival armies to stop the war. Primary source images, and these souvenir postcards specifically, appear rare — with no record of either named studio or similar holdings found institutionally, at auction, or in the trade. With its hand-made covers (featuring native African pastepaper on the front and an image of what appears — somewhat appropriately — to be a samurai on the rear), an effecting and unsettling piece of vernacular wartime propaganda.

-1750-

(“zed” - item #17)



(item #97)



»Orient und Okzident«

Tradition und neue Zeit vereinen sich in diesem Jerusalemer Milchhändler, der seine Kannen auf dem Motorrad befördert.

(Auf den Mittelseiten veröffentlichen wir weitere Bilder vom schenswerten Alltag Palästinas) phot. Sonnenfeld