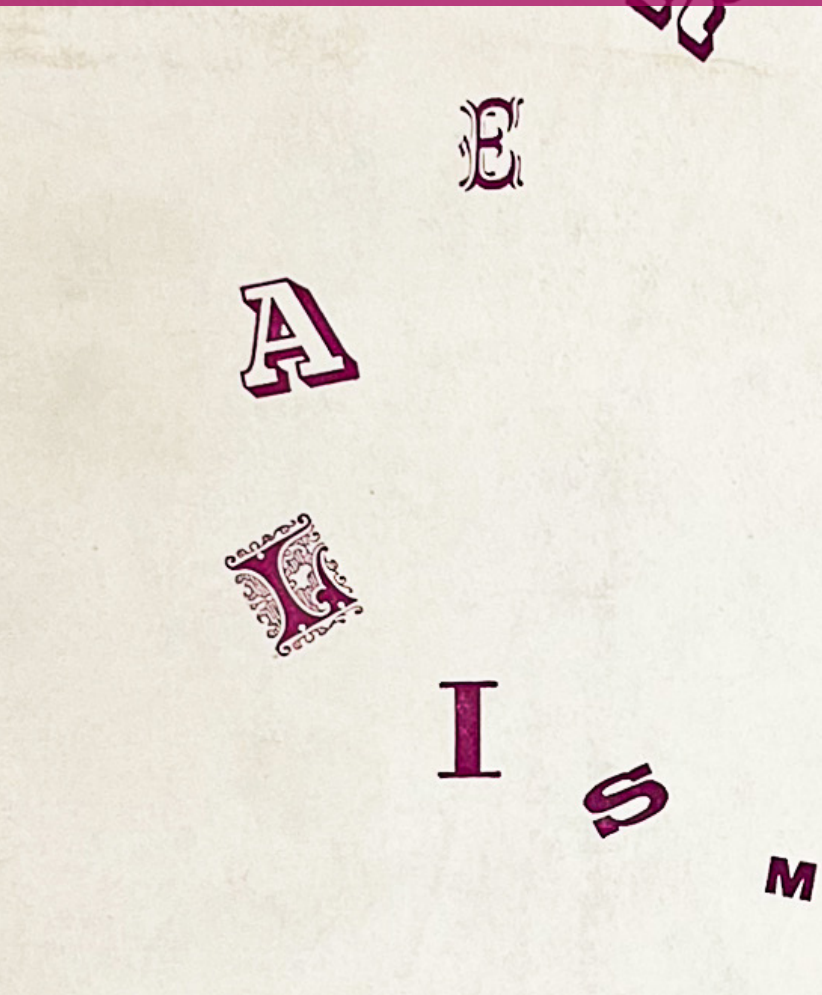
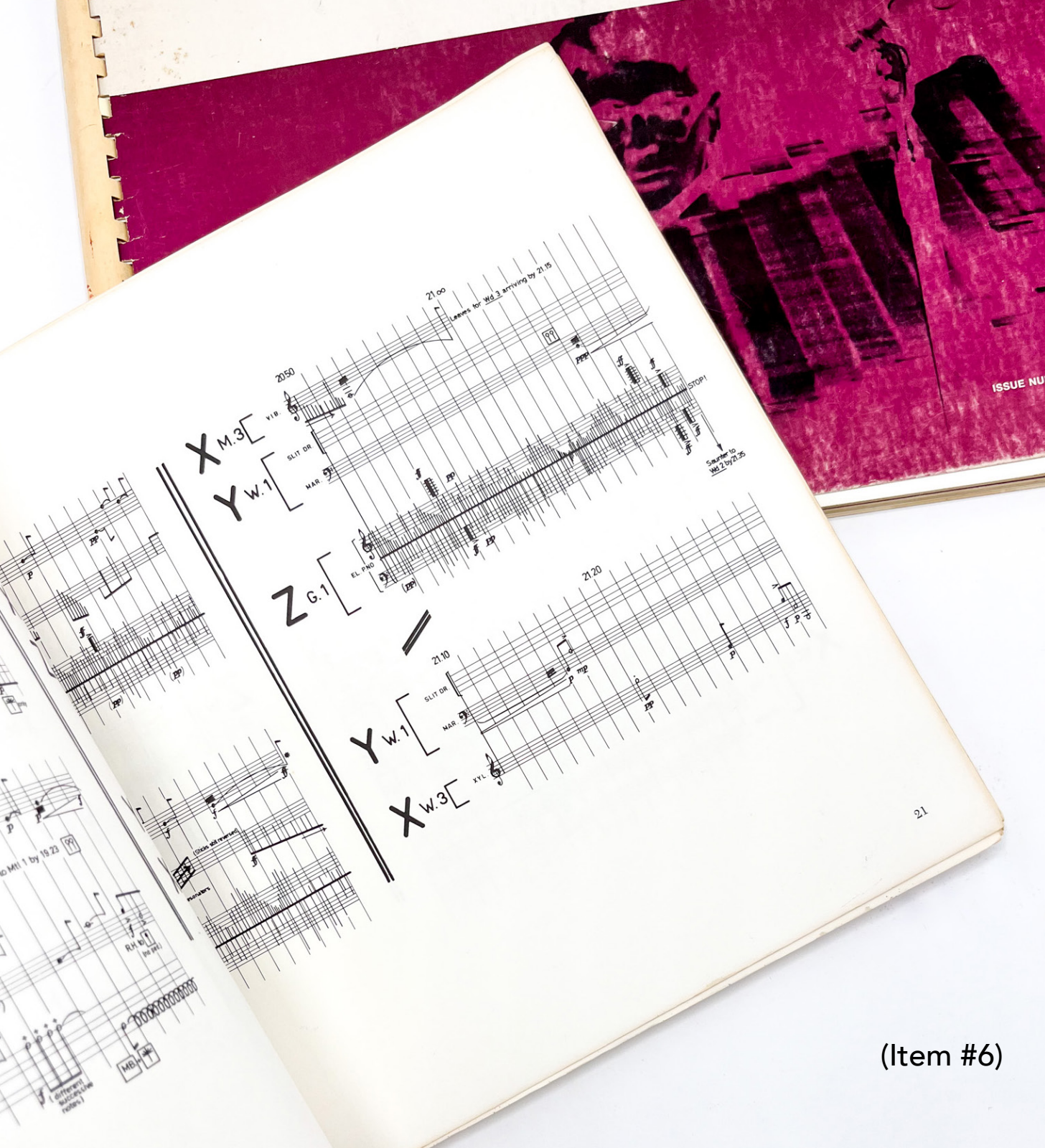




Catalogue #11



BCB @ TPM



(Item #6)

Counter-

A Selection of the
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Cultures

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(cover: items #2, 23, 13, 43)

1.

Making Modernism

TRANSITION - Numbers 1-27

Edited by Eugene Jolas and Elliot Paul
1927-1938

Complete run of Eugene and Maria Jolas's landmark literary journal, which — along with Margaret Anderson's THE LITTLE REVIEW — was one of the primary vehicles of Modernist and experimental writing.

\$15,000.

"TRANSITION is important for its revaluation of romanticism, its campaign for a 'Revolution of the Word,' and its attempt to build a new philosophy from subliminal and preconscious materials." — Hoffman et al.

Over the course of 11 years, often times under great financial difficulty, they published a who's-who of modernist and experimental authors, alongside the work of Surrealist, Expressionist, and Dada artists: "TRANSITION would explore the literary currents washing over Europe and America, present them all if they showed 'imaginative emancipation' as against descriptive naturalism" (Hoffman).

Beginning with the very first issue, they published several portions of James Joyce's Work in Progress (Finnegans Wake), and notably, Jolas's English translation of Kafka's METAMORPHOSIS, which appeared in issues 24-26. Contributors across other issues include Kay Boyle, Samuel Beckett, Ernest Hemingway, Hilda Doolittle, Paul Bowles, Hart Crane, Gertrude Stein, Bob Brown, Malcolm Cowley, Robert Graves, Dylan Thomas, André Breton, André Gide, Marcel Duchamp, and others.

A notoriously fragile publication, with complete sets in original condition seldom encountered in commerce, TRANSITION is a difficult run to assemble — especially in original wrappers and in collectible condition. A rare monument to Modernism and the early avant garde.

Paris: Transition / Shakespeare and Company. Twenty-seven issues bound in twenty-five volumes, early issues 7.5" x 5.5", later 8.6" x 6". Original typographic and pictorial wrappers all. Various paginations (circa 150-325 pages most). Most issues have light wear to extremities, gentle sunning to spines and wrappers, some of the usual tanning to text edges, with occasional small edge tears, and some dust-soil to wrappers; small loss to front wrapper on No.3, with some small nicks, tears, and attendant creases to the taller issues; a few issues with previous owners names, another half-dozen with occasional foxing or minor soil to spines or wrappers; No.18 with shallow loss to lower margin of one plate; in many volumes, pages are still unopened. Very good to near fine overall.

Read more: Hoffman et al, The Little Magazine: A History and a Bibliography, 172-80.





2.

Twice Inscribed To Mina Loy's Daughter

SURREALISM

By Julien Levy
1936

Excellent association copy of the first edition of Levy's "clarification of the surrealist point of view," in the scarce Joseph Cornell dust jacket, fondly inscribed by Levy (both as himself and as "Peter Lloyd") to Joella Loy (Bayer), then his wife, with whom he opened the Julien Levy Gallery.

\$3500.

"[T]he girl I fell in love with was the daughter of Mina Loy who was a symbolist poetess friend of all our group. Marcel introduced me to her and I met her at Peggy Guggenheim's [...]. So then, several years later, when it came to opening my own gallery I already knew the gang as far as modern art went."
(Levy, interviewed by Cummings)

Profusely illustrated, thoroughly indexed introduction to Surrealism and its precursors by gallerist, art dealer, and Surrealism advocate Levy. Texts include selections from Lautreamont, Rimbaud, Breton, Freud, Eluard, Harry Crosby, Bachelard, Bunuel, and Dali, with photographs and artwork by Man Ray, Max Ernst, Meret Oppenheim, Giacometti, Benjamin Peret, Magritte, Jean Arp, Leonor Fini, and Joseph Cornell — many of whom Levy and Loy exhibited at their gallery, which was the epicenter of Surrealism in the United States. A beautiful copy with a double inscription of unique personal and art-historical importance. An important association.

New York: The Black Sun Press. 9.5" x 7.5". Original pictorial boards in original pictorial dust jacket, both designed by Joseph Cornell. Edition of 1500 copies. Printed at the Marstin Press under the direction of and for Caresse Crosby. Black and white plates. Printed on green, pink, yellow, and cream leaves. 191, [1] pages. Inscribed on front free endpaper: "To beloved Jo-jo / with fondest homage / from the 'author' and Peter Lloyd," and "For Joella / this book was begun for her / with her help continued / and in her honor completed. / Julien Levy." Minor spotting to front endpaper, light wear to boards. Moderate chipping and several small closed tears to jacket; small tape repair to front panel verso. Jacket spine lightly sunned. Fine in very good minus jacket.

Read more: Paul Cummings, "Oral History Interview With Julien Levy," Smithsonian Archives of American Art; Schaffner & Jacobs, Julien Levy: Portrait of an Art Gallery.

3.

From "Mama Mina"

LUNAR BAEDEKER AND TIME-TABLES

By Mina Loy
(1958)

Rare signed limited "author's edition" of Loy's selected poems, inscribed by the poet to her daughter Joella Bayer and son-in-law, Bauhaus designer-architect Herbert Bayer.

\$5000.

The second of only two books published during Loy's life, LUNAR BAEDEKER AND TIME-TABLES is reverently introduced by William Carlos Williams, Kenneth Rexroth, and Denise Levertov. Containing "all she has written in 40 years that she found it worth her while to keep" (Williams) — including emended versions of some poems from her first book, LUNAR BAEDECKER, selections from the autobiographical "Anglo-Mongrels & the Rose," and seven later poems — Loy's biographer notes that because of Loy's "limited energies," her two daughters, Fabienne and Joella (to whom this copy is inscribed) "did most of the final reading" and approved the manuscript's changes from earlier versions (Burke).

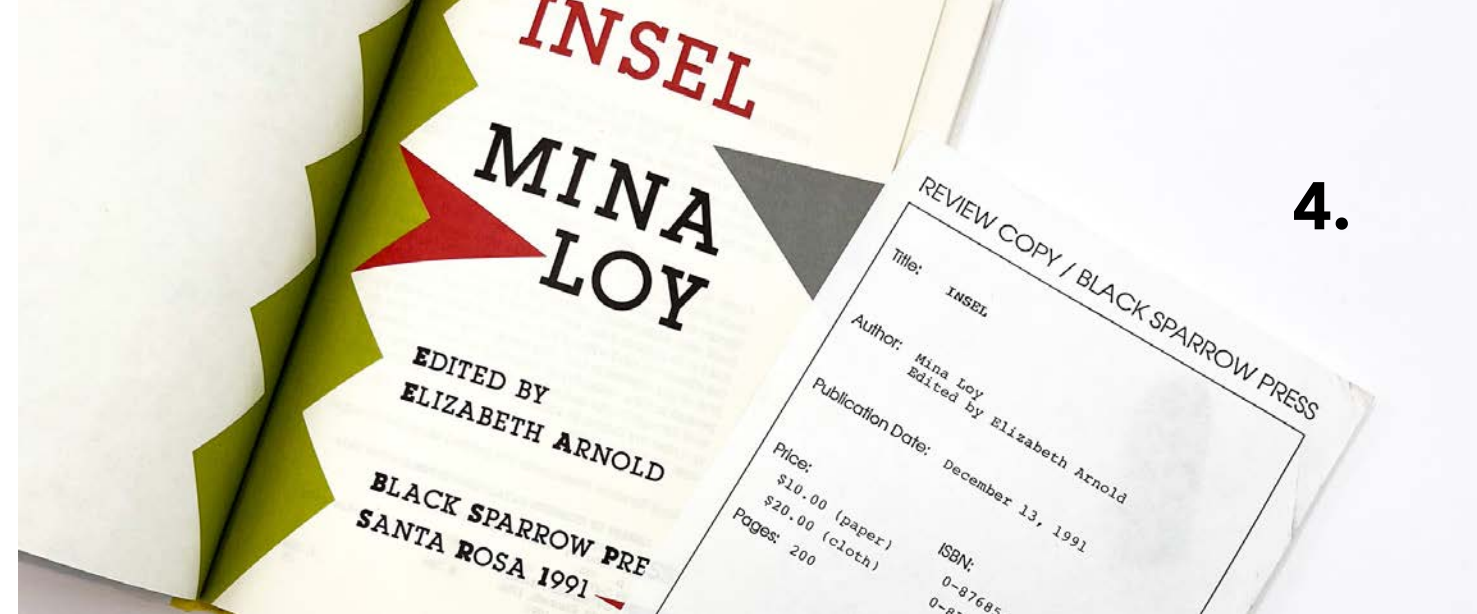
Perennially "rediscovered," Loy's work not only as a poet, but as an artist, writer, and designer has increasingly been getting its due, and a comprehensive exhibition of her work (Mina Loy: Strangeness is Inevitable) was recently mounted at the Bowdoin College Museum of Art, with an accompanying monograph from Princeton University Press.

Published by Jonathan William's great Jargon Press as Jargon #23, a rare and precious association copy of this book "of great value that had been needed and mislaid" (Levertov).

(Highlands, NC): (Jonathan Williams). 9.75" x 5.5". Original grey-green silk with paper spine label. 82, [2] pages. Author's Edition, one of 50 copies printed by Heritage Printers, Charlotte, NC; this copy signed by Loy and numbered 7 at colophon. Additionally inscribed by Loy on half-title page: "To Herbert & Joella from Mama Mina / 1959." From the collection of Roger Conover, Loy's literary executor and editor of THE LOST LUNAR BAEDEKER (FSG, 1996), among other works about and by Loy. Trace shelfwear to extremities. Else clean, bright, and sound. Fine.

Read more: Burke, *Becoming Modern: The Life of Mina Loy*.

4.



Portrait Of The Artist As A Derelict Morphinomane

INSEL

By Mina Loy, edited by Elizabeth Arnold, foreword by Roger Conover
1991

First edition review copy of the poet's only novel, an intermittently autobiographical narrative examination of the cosmically irritating Insel, a parasitical painter based loosely on the German surrealist Richard Oelze.

\$350.

"No," said Insel, "none of the surrealists will have anything to do with me. They know only too well, if they did, I should try to borrow money."

Denied publication in the author's lifetime by an uncharacteristically short-sighted publisher who "questioned whether it was really a novel" (Conover), INSEL is in fact a novel by Randall Jarrell's definition, the only one that matters ("The novel is a prose narrative of some length that has something wrong with it.") Episodic, obsessional, philosophical, and full of better jokes than its reputation for difficulty would suggest, INSEL is very like a Surrealist screwball comedy — specifically, like a Surrealist MY MAN GODFREY, the film the narrator watches with her threatening but toothless "ethereal bum" (Arnold) just to underline the parallel. Uncommon.

Santa Rosa: Black Sparrow Press. 9" x 6". Original yellow cloth spine with paper-covered boards. In original publisher's acetate dust jacket. 196, [4] pages. Edition of 250 hardcover trade copies. Original publisher's review slip laid in. Minor edgewear. Light rubbing to jacket. Fine.

5.

New Music's Joan Of Arc

THE WORLD OF CHARLOTTE MOORMAN: Archive Catalogue

By Charlotte Moorman, edited by Barbara Moore, designed by Jim McWilliams
2000

Archive of more than 150 original programs, posters, flyers, and documents from the career of the avant-garde cellist and performance artist, one of just 100 copies assembled and compiled by Moore in conjunction with an exhibition held at the Bound & Unbound gallery in 2000.

\$12,500.

"Charlotte was AN ARTIST. That's all I can say." — Yoko Ono

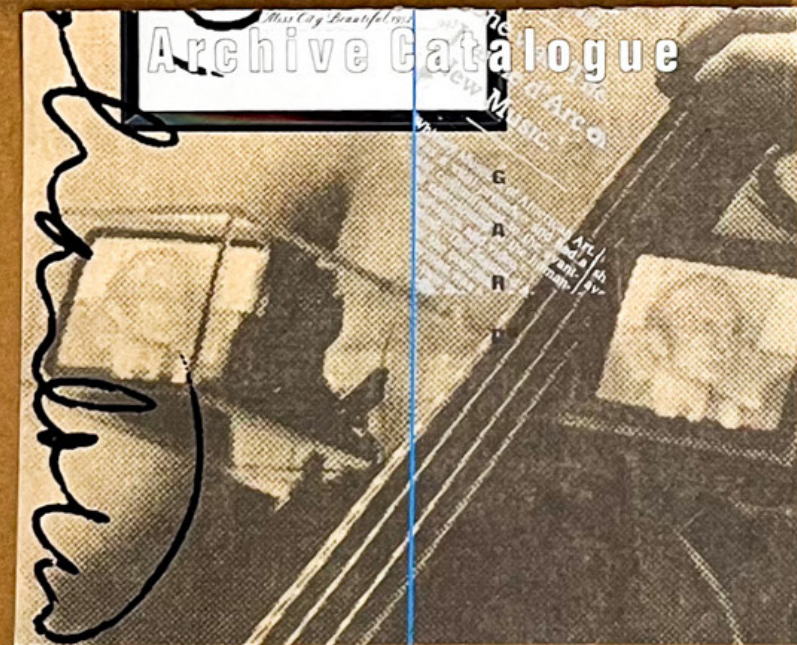
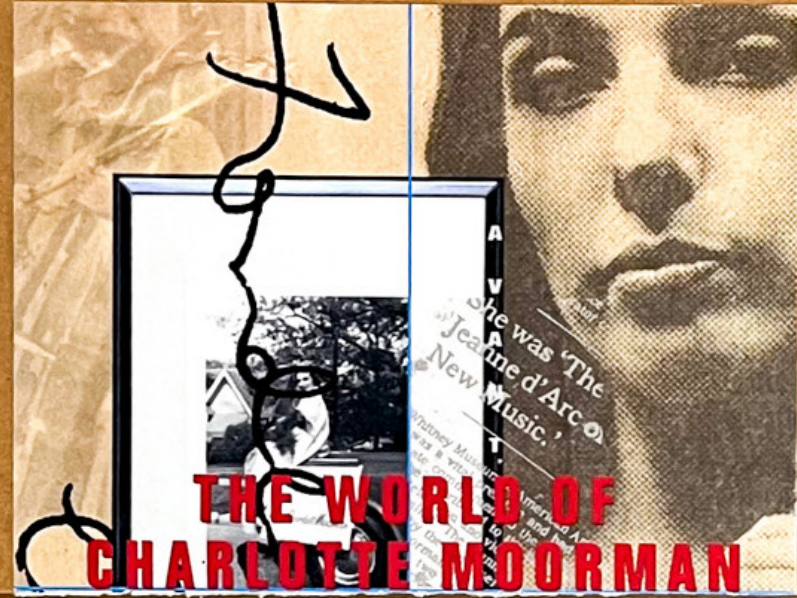
The founder of the Annual New York Avant Garde Festival of New York, the Juilliard-trained Moorman was a frequent collaborator with Nam June Paik, John Cage, Joseph Beuys, Carolee Shneeman, and Yoko Ono, her onetime roommate and great admirer. Moorman's own musical performances - variously topless (in Paik's Opera Sextronique, for which she was arrested), suspended from helium balloons (in Jim McWilliams's Sky Kiss), underwater, in an electric bikini, and fully nude playing an ice cello - showed spectacular physical fortitude and endurance as well as creativity, musicality, and an absolute commitment to the experimental. Among the highlights of this remarkable catalogue are: an original flyer for a 1967 performance of Opera Sextronique ("Why is sex a predominant theme in art and literature prohibited ONLY in music?"); a program for the New York premiere of La Monte Young's Trio for Strings, featuring Moorman on cello; and original posters and programs for the 15 Avant Garde Festivals she created, bringing together Sun Ra, Ligeti, and Stockhausen; Stan Brakhage and Allan Kaprow; John Giorno, Ray Johnson, and John Lennon.

This collection was originally edited, compiled, and produced by Barbara Moore, who assembled the sets from duplicates from Moorman's archive. Arranged chronologically, the contents largely follow each of the annual Avant Garde Festivals Moorman organized and at which she performed. An archive and tribute of both depth and richness. OCLC locates some 15 scattered US holdings. It is rare in the market.

New York: Bound & Unbound. 10.5" x 15.5" x 5" (box). 22 manila envelopes in original hinged cardboard box with decorative printed labels designed by McWilliams. Edition of 100 unnumbered copies plus 5 publisher's proofs hors commerce; this copy not numbered. Contents include a total of 169 items, ordered chronologically, with individual envelope contents fully catalogued in Envelope I: Table of Contents. Minimal edgewear to box. Fine.

Read more: Rothfuss, *Topless Cellist: The Improbable Life of Charlotte Moorman*; Corrin & Granof, *A Feast of Astonishments: Charlotte Moorman and the Avant-Garde*; Landres, *Opera for Automats: Charlotte Moorman's Early Collaborations with Nam June Paik*.







6.

Elaborately-produced and edited by Larry Austin (UC-Davis instructor and director of its New Music Ensemble), SOURCE aimed not only to document the experimental music scene that centered primarily on the West Coast (Mills College, etc.), but to expand the very idea of the musical score: "Our idea of a 'score' is broad. To us it is transcribed information about the composer's music-making process and contains a way of imparting this information to those who might recreate the composition" (Austin, issue 1). Much like frequent contributor John Cage's 1969 book NOTATIONS, SOURCE argued in part that the score should be viewed as much as a visual art as a musical one. This was reflected in the magazine's production: a Dick Higgins score riddled with actual bullet holes, John Cage's "Not Wanting to Say Anything About Marcel" printed in color on glassine, and perhaps most infamously Nelson Howe's "Fur Music," which utilized actual tipped-in fur swatches and included the instruction "to focus attention on the exploration of the tactile qualities of fur, but with the added requirement that the tactile sensation be *heard*." Contributors across the run include: John Cage, Toshi Ichijanagi, Harry Partch, David Tudor, Morton Feldman, Robert Ashley, Pauline Oliveros, Dick Higgins, Nam June Paik, Steve Reich, Harold Budd, Lejaren Hiller, Max Neuhaus, Larry Austinm, among many others.

Davis and Sacramento CA: Composer / Performer Edition. 11 numbers in 10 volumes, 10.77" x 14". Original spiral-bound pictorial wrappers all. Issues 7/8 printed tete beche. Various paginations. Printed offset throughout on various paper stocks, with numerous custom elements: die-cut and folded sheets, glassine inserts, and a variety of tipped-in items. Contents complete with all inserts, records, and like. Minor soil and rubbing here and there. Small dampstain to front cover of issue one. Occasional chipping to plastic binding. Overall, remarkably well kept. Very good plus to near fine overall.

Complete eleven-issue run of this arguably the greatest publication to emerge from the mid-century experimental music scene.

\$7000.

"Next to actual performance [...] the score remains to date the most reliable means of circulating and evaluating new music. SOURCE, a chronicle of the most recent and often the most controversial scores, serves as a medium of communication for the composer, the performer, and the student of the avant-garde." — Larry Austin

7.

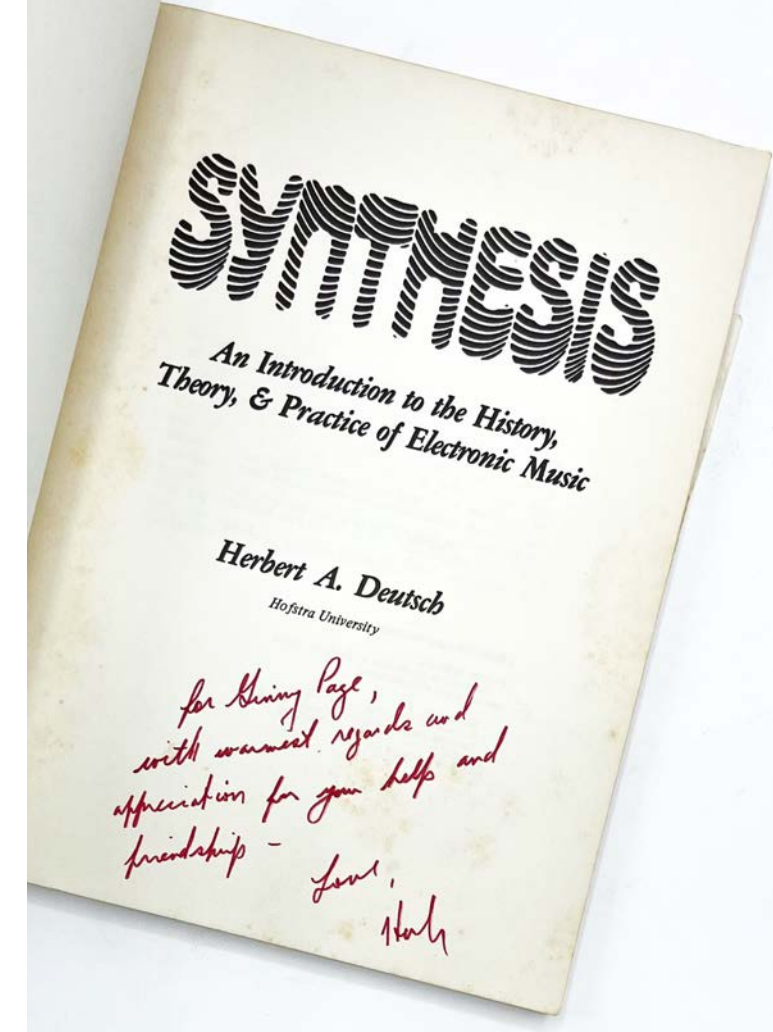
Synthesizing The Theory Of The Synthesizer

SYNTHESIS: An Introduction to the History, Theory, & Practice of Electronic Music
By Herbert A. Deutsch
(1976)

Inscribed first edition of this groundbreaking textbook on electronic music from the pioneering composer, musician, and co-creator of the Moog synthesizer.

\$600.

Along with Bob Moog (who provided the technical know-how), Herbert A. Deutsch (who provided the practical musical know-how) in 1964 invented the legendary Moog synthesizer, which helped change the direction of popular music in the second half of the 20th century. An influence on everyone from The Beatles (who featured the instrument on ABBEY ROAD) to Pink Floyd, the Moog is also almost single-handedly responsible for much of the sound of disco, new wave, club, house, and other dance musics. SYNTHESIS is the first of a trilogy of textbooks Deutsch penned dealing with electronic music — among the earliest books of their kind. Includes a 7-inch 33-1/3 vinyl record of Deutsch engaged in a number of aural experiments and manipulations. Given its ephemeral nature, the book is scarce on its own, and is rare signed. An significant entry in the history of electronic music, from one of its most important figures.



First printing. New York: Alfred Publishing. 10" x 7.5". Original color pictorial wrappers. With paper sleeve containing 7-inch 33-1/3 vinyl record taped (likely as issued) to inside rear cover. xii, 140 pages. Inscribed by Deutsch on the title page: "To Ginny Page / with warmest regards and / appreciation for your help and / friendship - / Love, / Herb." Chipping and creasing to spine with some separation to the rear cover at the fold. Some foxing and offsetting to endpapers. Book worn, but sound. Very good minus.

Read more: Alex Williams, "Herbert Deutsch, Co-Creator of the Moog Synthesizer, Dies at 90," New York Times.

8.

Verlaine's Copy

WANNA GO OUT?

By Theresa Stern, pseudonym Richard Hell
and Tom Verlaine
1973

Tom Verlaine's copy of the first edition of his and Richard Hell's very early collaboration, predating their work with Television.

\$1500.

"Frank the chimp is late"

A collection of 17 poems written pseudonymously by the pair, then known as Richard Meyers and Tom Miller, WANNA GO OUT represents Hell's first book of verse (and second overall). 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 personae that would shortly culminate in "Richard Hell." A rare and important document, linking punk to its under-appreciated literary roots. A stupendous copy.

First printing. New York: Dot Books. 7" x 4". Original stiff pictorial wrappers. 32 pages. Bright, sharp, and tight. Though not noted, this copy was from Tom Verlaine's personal collection. Further provenance on request. Fine.

Inscribed To A Fellow Book Lover

9.

JUST KIDS

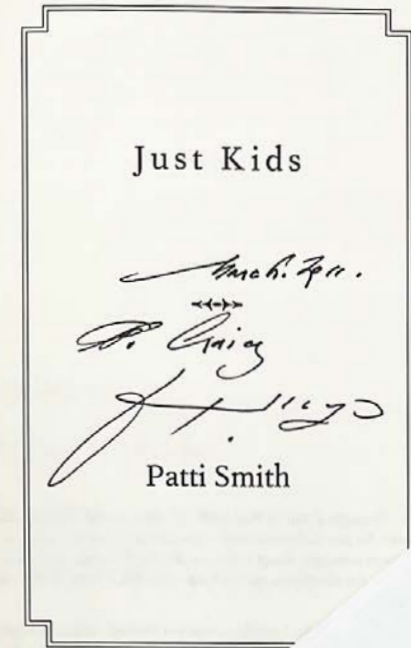
By Patti Smith
(2010)

Signed first edition, review copy, of Smith's National Book Award-winning memoir of her intimate friendship with photographer Robert Mapplethorpe — inscribed to the longtime Strand Bookstore rare book room manager Craig Anderson.

\$1500.

During the time covered by this acclaimed and best-selling memoir, Smith did all manner of jobs to make ends meet while working to develop her artistic voice. And she found steady work at bookshops, including Scribner's, the Gotham Book Mart, and at The Strand — additionally supplementing her income by scouting rare books. Her relationship with Anderson began in the late 1960s, and her relationship to The Strand in particular was important. It was there she gave a rooftop reading to celebrate the release of her first collection of poems, SEVENTH HEAVEN. An evocative association, tying together to her creative life and the book world of NYC. The first genuine and significant association copy of this finely-crafted portrait of 1970s bohemian New York we've encountered.

First printing. (New York): Ecco. 9" x 5.75". Original publisher's blindstamped purple cloth, silver-lettered spine. Original unclipped (\$27.00) photographic dust jacket designed by Allison Saltzman. Photos of Smith and Mapplethorpe in text and at rear. XII, 279, [1], [12] pages. Inscribed by Smith on title page: "March, 2011 / To Craig / Patti Smith." Ecco press release and promotional materials loosely laid in. Spine ends gently nudged, tiny spot of dust-soil to lower edge of textblock. Else bright, clean, and sharp. Near fine in near fine jacket.



Publication Date:
January 19, 2010

FOR IMMEDIATE RELEASE
Contact: Michael McKenzie
Director of Publicity
212.207.7952
michael.mckenzie@harpercollins.com

...[a] beautifully crafted love letter to [Robert Mapplethorpe]... Smith trans-
what seemed like halcyon days for art and artists in New Y
— Publishers Weekly (starred review)
"Riveting and exquisitely crafted."
— Kirkus Reviews (starred review)

JUST KIDS
by Patti Smith

"love Adele xxx"

Birthday Card to Amy Winehouse

From Adele and Mark Ronson
[2008]

Original birthday card inscribed to Amy Winehouse by her producer Mark Ronson and a then up-and-coming singer, Adele.

\$8500.

Though undated, the card is almost certainly from Winehouse's infamous 25th birthday party, where the singer failed to ever show up. Held on September 14th, 2008 at one of the Winehouse's favorite clubs, Jazz After Dark in Soho, both Ronson (who produced more than half the tracks for BACK TO BLACK) and Adele were in attendance — as were both of Winehouse's parents and a host of friends. Despite (reportedly) several taxis and pleas from friends, the singer refused to leave her house, and the party broke up around 2am without the singer having ever appeared — a fact seized upon by the tabloids the following day.

But at the time of this card's inscriptions Winehouse was at the height of her fame and power. The previous year she'd won five Grammy's for her album BACK TO BLACK. And while her paparazzi exploits were beginning to gain more traction, it's also true that she was in many ways at the pinnacle of her career, her reputation more "sex and drugs and rock-and-roll" than the sadder, seedier one soon to follow.

Adele, however, was largely a newcomer. Ronson had produced the first single off of her debut album 19, "Cold Shoulder," just months before, and the younger singer was still very much framed in the press (along with singers like Duffy) as "the new Amy Winehouse." But in Adele's case, the connections were more than just superficial. Both singers had attended London's Croydon school as students and Adele has frequently admitted her debt to Winehouse: "[H]er first album, FRANK [...] really changed my life. I went to music school when I was 14, and when I was like 15 and a half, FRANK came out. I used to see her on TV or in magazine shoots with a pink electric guitar. I used to think she was the coolest motherfucker on the face of the Earth" (quoted in Sanchez).

Indeed, Adele's career has in many ways seemed almost a mirror image of what Winehouse's was, or might have been — as popular and beloved as her former schoolmate's was controversial and condemned. And the two singers continue to be mentioned together. Several years ago, Ronson had to deny quotes that appeared in the VILLAGE VOICE attributed to him that Winehouse was before her death "unnerved" by Adele's success. More recently, Adele's song, "Love Is A Game," which closes her most recent album, 30, seems to be both inspired by and in direct dialogue with Winehouse's "Love is a Losing Game." And numerous reviews of 30 have pointed out the debt to Winehouse on that more jazz- and soul-influenced album.

10.

DEAR Amy

HAPPY BIRTHDAY
+

LOTS OF LOVE
FROM

MARK
XO

a very happy Birthday
Adele
love

"I used to think she was the coolest motherfucker on the face of the Earth."
— Adele, on Amy Winehouse

Shortly after Winehouse's death in 2011, Adele encouraged her audience at an Albert Hall concert to hold up their phones: "So Amy can see us now, from upstairs." A stupendous association between these two vocal and song-writing giants.

Commercial pictorial birthday card picturing a black-and-white photo of an elderly couple in original envelope addressed (by Ronson "Amy [inside a heart].") Provenance: Julien's Auctions, Property from the Life and Career of Amy Winehouse, lot 401 — with original lot tag and description card laid in. A copy of the full-color limited edition slipcased hardcover auction catalogue (508 pages, fine condition — this item, page 239) is also provided. Mild wear to the card; some touches of soiling to envelope. Otherwise bright and sound. Near fine.

Read More: Gabrielle Sanchez, "With 30, Adele traces her influences straight to Amy Winehouse," The A.V. Club.



11.

A Photobook For Amy Winehouse

JASPER

By Blake Wood
(2008) [2006]

Two original albums of photographs of young punks, personally assembled by photographer Blake Wood for his friend Amy Winehouse.

\$2500.

"[T]here was an immediate connection there, which felt magnetic." — Blake Wood

Wood gave this pair of portfolios to Winehouse, with whom he shared an intimate friendship: "She told me, 'We're gonna be laughing on our rocking chairs together someday'," he recalled in his photobook collection of their time together (Wood, 30). JASPER is dated 2008 — the year Wood spent in London living closely with Winehouse, even sleeping in the same bed "on many nights" (Wood, 25) — though according to Wood's website, the photos were actually taken in 2006. The two had met the year before at Kelly Osborne's house and "[t]here was familiarity between us — right off the bat," Wood said in an interview in 2018.

These images are a selection of portraits and candid of the eponymous Jasper, a homeless teen, and his fellow punks in New York City: attending concerts, roughhousing, doing drugs, hanging out, and other antics. But also present are more tender images of Jasper looking vulnerable and childish despite his attempts at presenting a tough exterior (cw: including various Nazi tattoos and salutes).

A selection of these images Wood maintains on his website suggest he later retitled this project CITY OF NIGHT, but they otherwise appear largely unpublished. A collection of his photographs of Winehouse was published by Taschen in 2018.

A complex document showing the influence of Larry Clark, with exceptional provenance from one of Winehouse's most important relationships.

n. p.: n. p. [Blake Wood]. 12" x 8.5". Original metal spiral portfolios with leather covers. Metal stud closures with fore-edge strap. Containing 39 color and 24 black-and-white direct thermal transfer photo prints in plastic sleeve leaves. Provenance: The Estate of Amy Winehouse via Julien's Auctions, Los Angeles (Property From The Life And Career Of Amy Winehouse, November 6th and 7th, 2021). A copy of the limited edition slipcased catalogue is provided. Portfolios with a touch of rubbing. Bright, sharp, and clean overall. Fine.

Read more: Blake Wood, Amy Winehouse; Steven J. Horowitz, "Amy Winehouse's Photographer Reflects on Portraits for Book of Unreleased Pics," *Billboard*.

12.



Documenting Ephemeral Art

AVALANCHE

Edited by Willoughby Sharp and Liza Béar
1970-1976

Complete thirteen-issue run of this groundbreaking magazine, edited by Willoughby Sharp and Elizabeth Béar, devoted to environmental, performance, installation, video, and other conceptual arts.

\$9500.

"Avalanche made every issue count. The magazine [...] functioned as a gallery without walls for art that eschewed architectural and institutional borders." — Gwen Allen

Founded at the dawn of the 1970s, AVALANCHE was a landmark magazine not only for its documenting of various nascent movements that often left little if any material record, but also for its decidedly artist-centered approach — favoring artist texts, interviews (conducted by both Sharp and Béar), and extensive photography to more traditional secondary critical approaches. AVALANCHE's featured artists included Vito Acconci, Joseph Beuys, Philip Glass, Sol LeWitt, Gordon Matta-Clark, Bruce Nauman, Dennis Oppenheim, Richard Serra, Robert Smithson, William Wegman, and Lawrence Weiner, among many others. Complete runs of the journal are difficult to assemble, with the later newsprint issue often proving especially elusive. A rare complete set of this essential artists' magazine.

New York: Avalanche. 13 volumes. Nos. 1-8 9.25" x 9.25". Nos. 9-13 16.5" x 11.5". Original photographic wrappers all. Nos. 1-8 stiff pictorial wrappers, nos. 8-13 newsprint self-wrappers. Various paginations. Winter/Spring 1973 insert is complete. Loosely laid in are an invitation to and program from Willoughby Sharp's 2009 memorial. Faint toning to issues overall. Touches of rubbing, edgewear to earlier issues. Minor chipping, to newsprint issues, as common. Overall, clean and sound. Housed in two archival boxes. Near fine.

Read more: Gwen Allen, *Artists' Magazines*, 91.



13.

Outside(r) Art

ONE YEAR PERFORMANCE 1981-1982 By Tehching Hsieh and Jeanette Ingberman (1983)

Rare signed portfolio documenting Hsieh's third extended performance piece, a full year in New York City spent outside shelter of any kind (save for 15 hours inside a police station courtesy of the NYPD), issued in conjunction with an installation at Franklin Furnace.

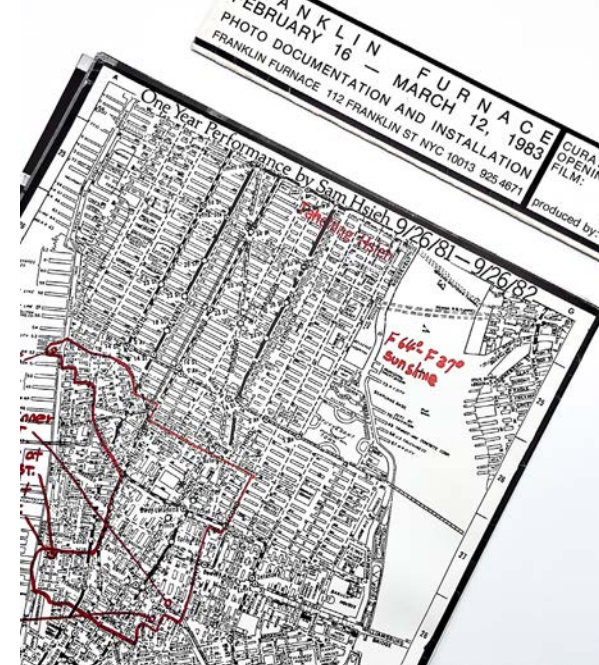
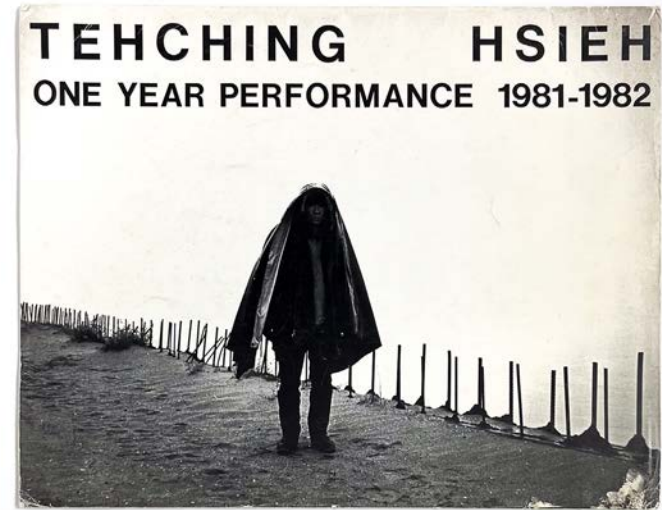
\$2500.

"I shall have a sleeping bag."

Each of Hsieh's one-year performances was preceded by a written statement of intent and documented with notes, on film, and in photographs, as his long endurance of his chosen conditions progressed: "In the same way that the images offer an apocalyptic view of the world, they show us the survivor hero who managed to endure the penalties of his circumstances" (Ingberman). Hsieh's first two performances required only personal and artistic discipline and the cooperation of one assistant - staying inside a constructed cell in his own studio and punching a time clock every hour, respectively. This third performance, his so-called 'Outdoor Piece,' was also an experiment in restriction and discipline, but one which took the artist outside the narrow ambit of a controlled gallery or studio space, relinquishing as much control as he asserted: in New York, outside, like Hell, is other people. An uncommon document of this pioneering performance artist, it is quite rare signed.

First edition. (New York): (Exit Art). 11" x 14". Folder containing six bifold leaves [24 pages] printed with artist's statement and large-scale black and white photographs. Signed by Hsieh below artist's statement. Light to moderate edgewear and scuffing to wrappers and leaves. Very good.

Read more: Heathfield, *The Lifeworks of Tehching Hsieh*.



14.

Rimbaud On The Subway

LITTLE CAESAR 11

By David Wojnarowicz et al.,
edited by Dennis Cooper
(1980)

Scarce penultimate issue of Cooper's literary journal featuring photographs from Wojnarowicz's Rimbaud in New York series, as well as selections from his Monologues From the American Road.

\$750.

For the Rimbaud series, Wojnarowicz made a mask using the famous photograph of the poet at seventeen, then "took a series of photos of his friends wearing it around New York City in the late seventies. Rimbaud rides a densely graffitied subway train; Rimbaud tries to cross an avenue in rush-hour traffic [...] Wojnarowicz, whose artistic career spanned the late seventies to his death, from AIDS, in 1992, at thirty-seven, posed the Rimbaud portraits in spots around New York that were significant in his own life, primarily the places where he had hustled as a child prostitute in his teen years" (Donegan). Other contributors to this issue include James Schuyler, Tom Carey, Tim Dlugos, Ted Greenwald, Michael Lally, Anne Waldman, Eileen Myles, Gerard Malanga, Tom Clark, Isaac Bashevis Singer, and Amy Gerstler.

(Los Angeles): (Little Caesar Press). 8.5" x 5.5". Original black and white photographic wrappers. 234, [6] pages. Light edgewear, faint spine creasing and traces of soil to back cover. Very good plus.

Read more: Moira Donegan, "David Wojnarowicz's Still-Burning Rage," *The New Yorker*.

15.

Memoir As Art And Activism

CLOSE TO THE KNIVES: A Memoir of Disintegration

By David Wojnarowicz
(1991)

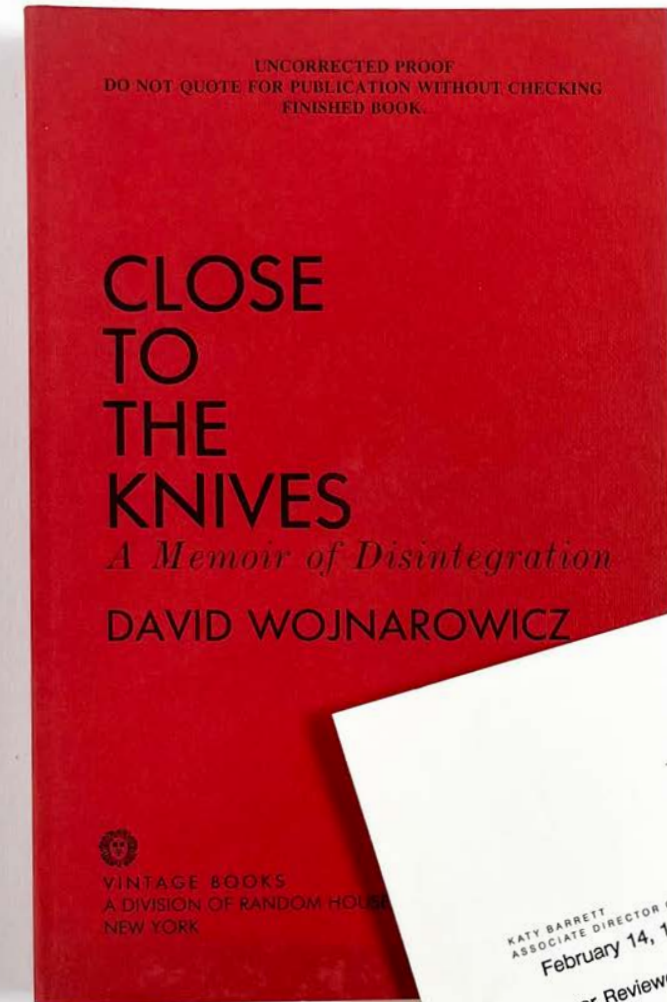
Uncorrected proof of this stream-of-consciousness memoir of the influential multimedia artist and AIDS activist, published only a year before his death.

\$600.

*"We rise to greet the State, to confront the State.
Smell the flowers while you can."*

This powerful memoir encompasses Wojnarowicz's fraught childhood, his artistic and personal life, and the trauma of the AIDS crisis, with scathing criticisms of the US government's reaction. A scarce account of the period by someone at the center of it. Rare in this format.

New York: Vintage Books. 8" x 5". Original red printed wrappers. 284 pages. With publisher's folded promo letter (worn at fold) loosely laid in. Book has touches of shelfwear, soil. Else bright and sharp overall. Near fine.





16.

XXX ABC

ABC EROTIQUE
By Michéa Jacobi
(2003)

Unique miniature erotic artist's book, hand-painted and collaged onto a France Poste mailing label booklet.

\$1250.

These twenty-six scenes, paired with an indelicate word or phrase for each letter of the alphabet, feature real postage-stamp reproductions of famous figures by Matisse, Boucher, and others, with Jacobi's own illustrations reaching in to interact with the art in ways not usually permitted at the Louvre.

(Marseilles): (Michéa Jacobi). 3.25" x 2.75", in 5.5" x 6" box. Original side-stapled and perforated postal booklet, illustrated throughout with pictorial postage stamps and hand-painted and -lettered additions. Housed in original handmade decorative paper box enclosure. Tiny closed tear to cover perforation line. Minor edgewear, smudge to inside of box lid. Fine.

Read more: Cosnard, "Michéa Jacobi, l'écrivain obsédé des abécédaires," Le Monde.



17.

Pop-Up Artist's Book

SKIPPY DUMPY
By Antoine Paris
(2019)

Signed limited edition handmade pop-up book by the painter, street artist, and creator of Grosse Victime magazine, one of just five copies produced.

\$850.

"When I write a book, I don't know where I go, I let myself go looking for mystery and follow my instinct."

Antoine Paris names among his influences George Grosz, Edward Gorey, and Valerie Solanas's SCUM Manifesto. According to his contributor biography in the zine The Fit of Sleep, he is "a really friendly guy."

[Paris]: (Antoine Paris). 11.25" x 9.5". Original decorative yellow and blue cloth. Hand-painted text with 5 pop-up spreads. Edition of 5 copies, this copy no. 1. Numbered and signed by the author on final page. Minor edgewear. Fine.

Read more: Paris, "Like Life, Chalk Drawings Are Here For a Short Time, And Go Away With Rain," Egomania Magazine.

"Computer power to the people! Down with cybercrud!"

18.

COMPUTER LIB / DREAM MACHINES

By Theodor H. Nelson

1974

First edition of this extraordinarily prescient classic of the early days of cyber culture, two titles in one that represent a powerful computer manifesto.

\$550.

"Welcome to the computer world, the damndest and craziest thing that has happened."

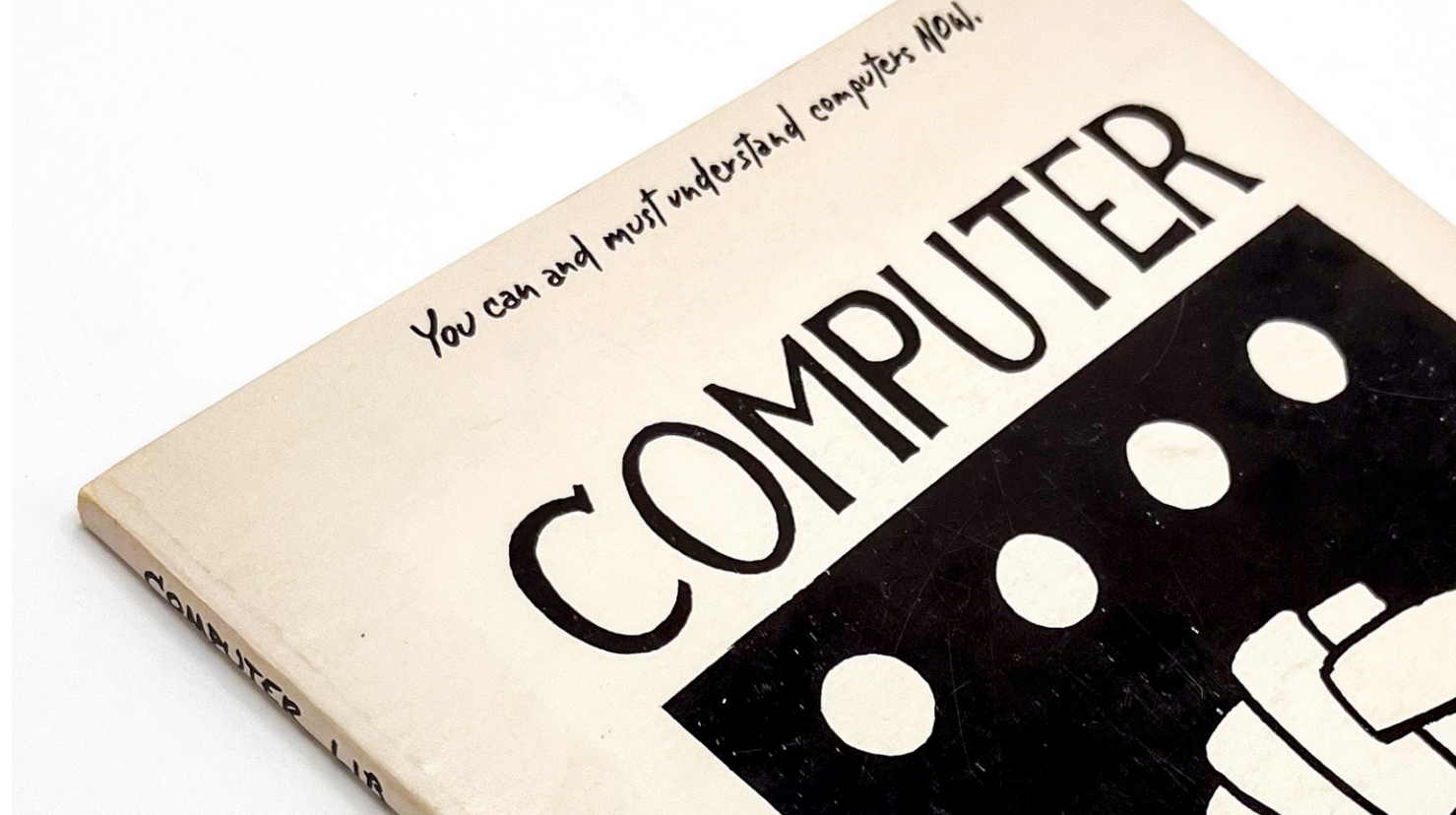
Part instruction manual, part counterculture art project, and part philosophy zine, COMPUTER LIB/DREAM MACHINES represents the dynamism of Theodor "Ted" Nelson's concepts of what computers could and should be. Dick Heiser, founder of the computer Home Brew hotspot The Computer Store, enthusiastically notes that the title "set the tone for the personal computer revolution"; a self-published, large format book that was stocked in the few computer retailers that existed in 1974, Heiser describes how he "enjoyed recommending it to everybody" (page 51). In it, Nelson "laid down the foundation for a communications theory transcending text," exploring the concepts of hypertext (a term he coined) and hypermedia with frequent countercultural diversions (Schmideg and Spiegel, page 33).

COMPUTER LIB/DREAM MACHINES has had wide-reaching impact on computer science and media. The work influenced the 1982 Disney film TRON, famed for its breakthrough use of computer animation, as scriptwriter Bonnie MacBird recounts: "Ted Nelson spawned the movie Tron... I read [COMPUTER LIB/DREAM MACHINES] cover to cover. I wrote a script filled with 'cool' science. There was a bit who wanted to be a program, and there was a video game warrior who wanted to be human" (Kay, page 15). Indeed, DREAM MACHINES devotes a small section to the potential of "computer movies," noting that "only people make movies. But computers, if sufficiently provoked, will do a lot of it" (DM24).

A computer book with personality and humor whose concepts remain relevant today: "The technicalities matter a lot, but the unifying vision matters a lot more." An exceptional copy.

First printing. Chicago: Hugo's Book Service. 14" x 10.5". Original black-and-white pictorial wrappers. Black-and-white illustrations throughout. 69; 59 pages; printed tête-bêche. Trace shelfwear. Overall, bright, clean, and sharp. Near fine.

Read more: Dick Heiser, "An Advanced Book for Beginners," *Intertwined: The Work and Influence of Ted Nelson*; Peter Schmideg and Laurie Spiegel, "Riffing on Ted Nelson – Hypermind," *Intertwined: The Work and Influence of Ted Nelson*; Alan Kay, "The Two-Eyed Man," *Intertwined: The Work and Influence of Ted Nelson*.



19.

Rainbow and Logo
This shirt was sold in The Company Store. Even before the adoption of Garamond as the corporate signature font and the development of strict guidelines for logo display, it was rare to see the Apple signature and the logo together in this manner. (Remember, of course, that the lowercase "a" fit nicely into the "byte" in the proper signature.)
● Peter Baum

Camp Runamuck
This shirt was given to the executive staff by their employees in early 1981. President Mike Scott had fired the Apple III staff in Apple's first layoff (known as Black Wednesday, February 25, 1981), and the Lisa development was going full tilt. In a boardroom shake-up in March, A.C. Markkula was named president, Steve Jobs chairman, and Scott "vice chairman." It was very hectic in the executive offices and the shirts gave the executives the appearance of "Mouseketeers."
● Gene Garier

Bank On Apple
The top 20 Apple dealers were given this shirt and a trip to Hawaii. Apple was the dealer sales promotion for 1982.

Computerland
Computerland was one of Apple's largest dealers.
● Tim Shukait

Apple Turbo Porsche 935
This t-shirt was handed out at a local computer event in 1980. Apple sponsored the annual Macintosh Summer Cruise. The cruise was a 10-day voyage on the Rainbow, famous racer and owner and designer Bobby Rahal. He had the six-color epoxy paint and a large Apple logo on the nose. The cruise was highly sought after and people gradually began to buy the sponsorship.
● Morris Gomez

THE COCO LOCOS
The 1982 Acapulco sales meeting festivities included "The Beach Olympiad" with beachball contests and a "Beach Olympics" with beach volleyball. Each sales team was given a different t-shirt. (The group, PCSD, the Personal Computer Sales Development group.) Computer System's event.
Chris Espinosa also relates this information: "I sponsored the event."
Chris Espinosa in 1982. "The story is that it was the sales force debut of Lisa, and that there was instability in the management at that time. We had a 10-1 marital law was... she pre-

APPLE T-SHIRTS
By Gordon Thygeson (1997)

First edition of this scarce visual history of Apple through the lens of employee-designed company t-shirts.

\$850.

First edition of this scarce visual history of Apple through the lens of employee-designed company t-shirts.

"A t-shirt can be worn at Apple like a military officer wears medals — to show a proud history of accomplishment."

The history of Apple in t-shirt form, from 1977 to 1997, with each of the 1000-plus designs captioned with explanations of each creator's role and project, showing the technical development of Apple's products through the two decades that saw the rise of the personal computer.

An important corporate record of an inherently ephemeral form, essentially produced in house before Apple's second renaissance. A sentimental paean to the days of Wozniak and Jobs, and a fascinatingly focused timeline of visual design.

First printing. APPLE T-SHIRTS: A Yearbook of History at Apple Computer. Scotts Valley, CA: Pomo Publishing. 11" x 8.5". Original grey cloth boards with silver-stamped spine. In original unclipped (flap unpriced, but \$39.95 to rear panel) pictorial dust jacket. [xvi], 204 pages. Clean, bright, and sharp. Fine in a fine jacket.

20.

Remembering Biba

IN BIBA / SIN BIBA

By Delisia Howard, illustrated by Chris Price, with a
forward by Barbara Hulanicki
2004, 2006

Complete two-volume signed limited-edition set of Biba buyer/
model Delisia Howard's impressionistic history of the years
when moddish young women swarmed the London boutiques
"like kohl-eyed, Jugendstil locusts."

\$750.

"Finally, Biba girls sink into sleep and dream of satin sheets soaked in stardust..."

Founded by Barbara Hulanicki in 1964, Biba was, in the words of Wayne Hemingway, "the first designer label for ordinary women," and the mod "Biba Look" became synonymous with London's Swinging Sixties. Though celebrities like Brigitte Bardot, Angie Bowie, Princess Anne, and Twiggy were regulars, Biba was arguably the first label to combine cutting-edge fashion with affordability. Howard's memoirs of her time in and around the famed boutique name-drop in a blizzard. Luckily, epithets and mini-glossaries appear here and there to help the imperfectly initiated reader distinguish an Antonioni quote from a Godard, and a Thonet hatstand from the pearly nape of Anna Kavan's neck. Lavishly illustrated by Chris Price in intricate Beardsleyan, Clarke-ean black and white (transitioning to a colder Deco style as the '60s come to a close), each volume includes a foreword and additional drawings from the "blonde and, some say, beautiful artist, creator, magician, designer, aesthete and inspirer" Hulanicki herself. An important document of this revolutionary fashion house.

First edition. n.p.: Hazard Books. Two volumes; 11" x 7" and 11" x 8". Original stiff cardstock covers, decorated in black and metallic gold and red, backed in black tape. Both from a limited edition of 400: volume one #271, volume two #8. Both signed by Delisia Howard and Chris Pine. Minor wear here and there. Else clean and sound overall. Near fine.



21.



The Psychonaut's Field Reference

HALLUCINOGENIC PLANTS (A Golden Guide)

By Richard Evans Schultes,
illustrated by Elmer W. Smith
(1976)

First edition of the famed ethnobotanist's handy pocket guide to ayahuasca, cannabis, true and false peyotes, belladonna, and many exciting mushrooms.

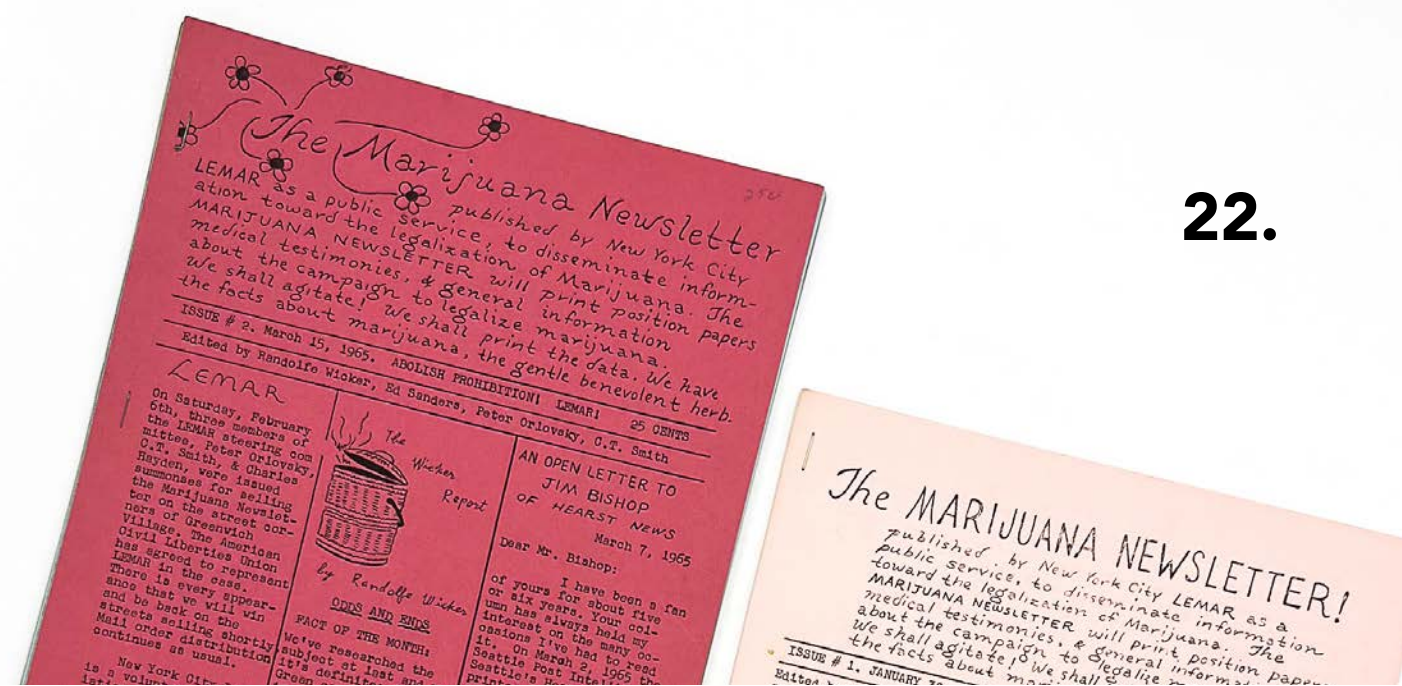
\$750.

This compact handbook surveys botanical hallucinogens of the Old and New World, their history, cultivation, modes of use, and reported effects: from the classic *Amanita muscaria*, Siberian "orgiastic inebriant," to *Heimia salicifolia*, a flowering loosestrife of Mexico whose fermented leaves produce "shrinkage of the world" and auditory hallucinations and *Lobelia tupa*, the "devil's tobacco" popular in parts of Chile. Also included are several poisonous pseudohallucinogens which, judiciously ingested, produce interesting states of delirium as well as organ failure, probably. In uncommonly good condition.

First printing. New York / Racine, WI: Golden Press / Western Publishing Company. 6" x 4". Original red pictorial wrappers. 160 pages. Illustrated in color throughout by Smith. Light edgewear to wrappers. Very good plus.

Read more: Romero, "The Father of Psychedelics? Just a Plant Guy."

22.



All The News That's Fit To Spliff

THE MARIJUANA NEWSLETTER, Nos. 1 & 2 [Complete Run]

Edited by Ed Sanders, Randolph Wicker, Peter Orlovsky, and C.T. Smith
1965

Rare complete set of the publication from this early organization for the reform of marijuana laws, mimeographed by Ed Sanders, and in extraordinary condition.

\$2000.

"We shall agitate! We shall print the data. We have the facts about marijuana, the gentle benevolent herb."

Printed by Sander's FU Press (though without the FU imprint), THE MARIJUANA NEWSLETTER published just two issues (January 30 and March 15 1965) and promised to "print position papers, medical testimonies & general information about the campaign to legalize marijuana." A scarce publication. Only the second set we've handled.

(New York): LEMAR [Fuck You Press]. Original side-stapled self wrappers. Mimeographed throughout. Bright, clean, sharp. Fine.

Read more: Ed Sanders, *Fug You*, 121-5.



23.

Simply The Best

FUCK YOU: A Magazine of the Arts [Thirteen Issues, Complete Run]

Edited and published by Ed Sanders
(1962-65)

Rare complete 13-issue run of Sanders' infamous little magazine of the mimeo revolution — in extraordinary condition.

\$40,000.

"[M]y vision was to reach out to the 'Best Minds' of my generation with a message of Gandhian pacifism, great sharing, social change, the expansion of personal freedom (including the legalization of marijuana), and the then-stirring messages of sexual liberation."

— Ed Sanders

A difficult run to assemble under even the best of circumstances — the first issue was handed out for free on the streets of the Lower East Side, both the "Mad Motherfucker" and final issues were subject to confiscation during the Peace Eye raid that ultimately killed FU, and issue 5.1 remains almost inexplicably elusive — this set was put together by the original purchaser and literally pulled from a cabinet in the Village where they'd been stored undisturbed for decades. As such, the condition of nearly every issue is practically as the day they were printed. In particular, the "Mad Motherfucker" issue, with its fragile thermofax cover by Andy Warhol, is stunningly well-preserved. Not only does the cover remain mounted to all staples, but it lacks any of the typical chipping or creasing. It is sharp and bright, with none of the usual muddling caused by exposure to light. I have never seen its equal, nor do I expect to again.

Arguably **the** quintessential publication of the Mimeo Revolution — radical, obscene, and as its name implies perfectly melding high- and low-brow — FU published many of the defining writers and poets of the era: Ginsberg, Burroughs, Berrigan, Taylor Mead, Corso, Duncan, Whalen, Wieners, Frank O'Hara, etc. The first complete run we've encountered since we last sold a set in 2016 (the Warhol issue in that run lacking the cover entirely), and the next was ten years before that. Almost certainly the best set of this legendary publication extant.

(New York): Fuck You Press. 13 volumes; 11" x 8.5" all. Original side-stapled wrappers all. Mimeographed throughout on a variety colored paper stocks. Issue 12 with original thermofax cover designed by Andy Warhol. Various paginations. Mild wear and soil here and there. Else remarkably bright, sharp, and sound. All issues near fine or better.

Read More: Clay and Phillips, *From a Secret Location*, 166-8.

24.

A Slice of Thricely Nice Vice

THE FUCK YOU / QUOTE OF THE WEEK [Complete Set of Three] Printed by Ed Sanders 1964

Complete set of Ed Sanders's short-lived "Quote of the Week" from his notorious press, featuring three brief selections from Harry Fainlight, John Ashbery, and Kenneth Koch.

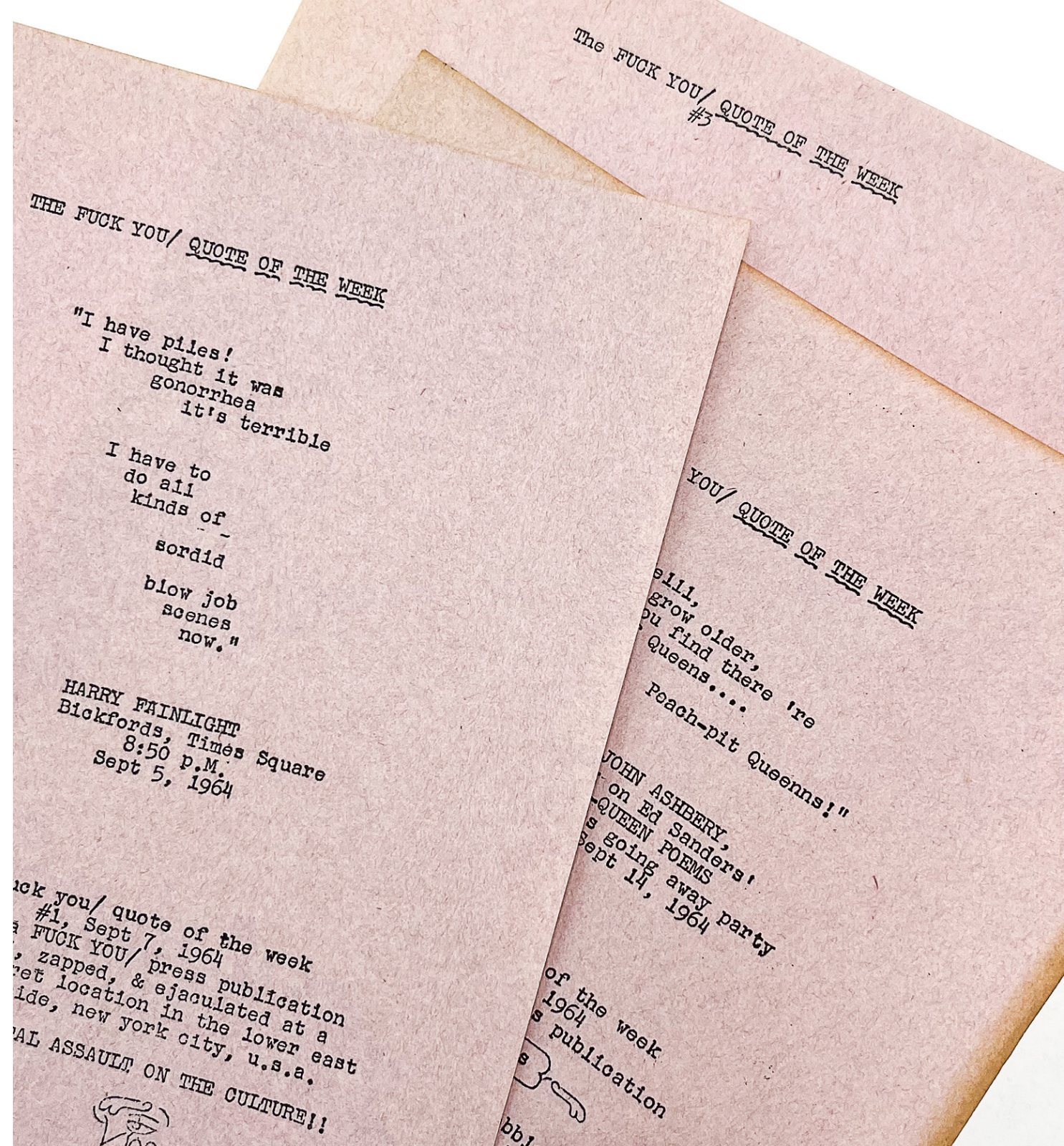
\$1500.

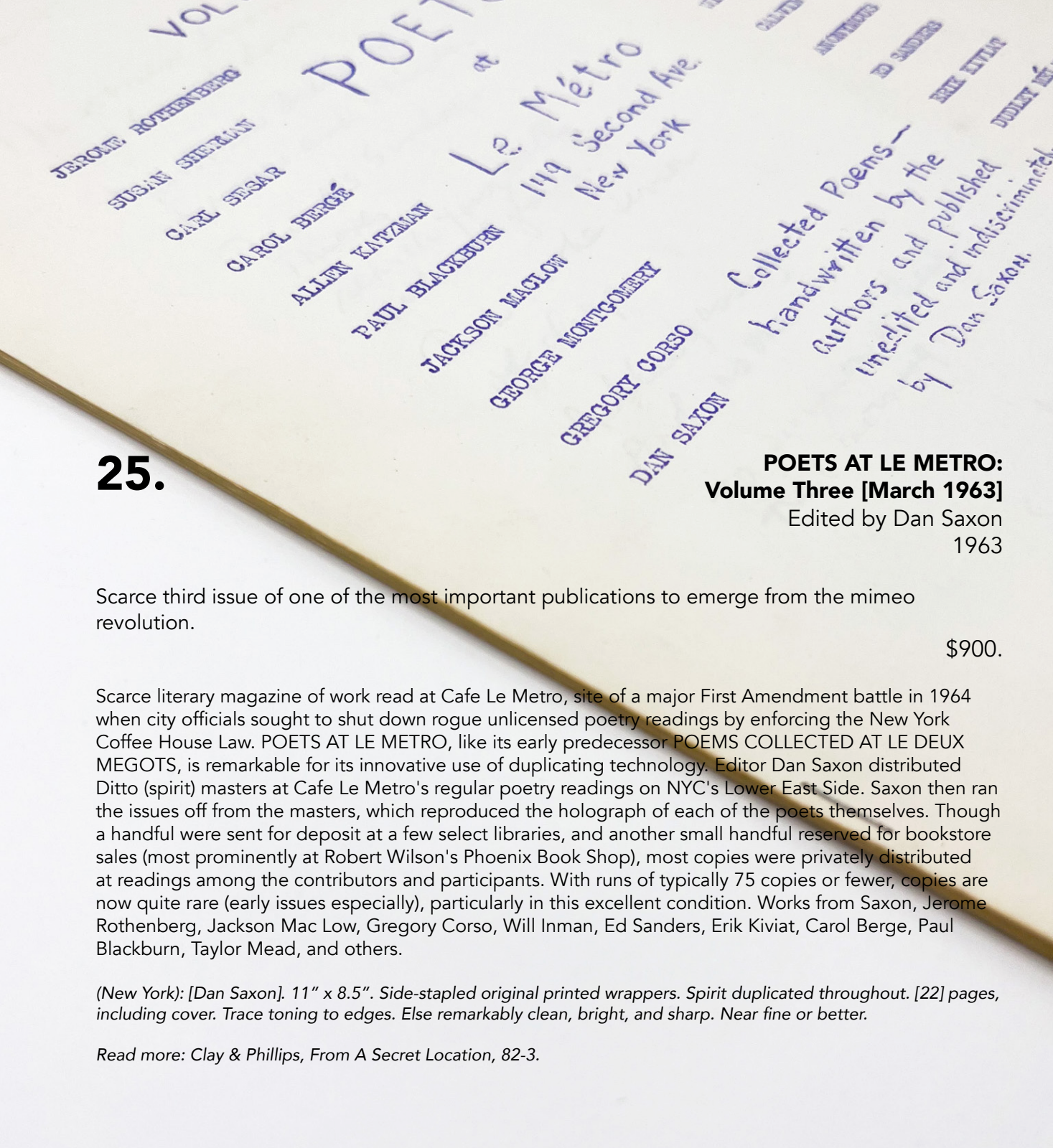
"[S]ome of the greatest oddities of the entire Fuck You output." — Jed Birmingham

Run off over the course of several weeks in the fall of 1964, these three gossipy, insular, self-referential broadsides are among the most ephemeral and quintessentially FU productions to be pulled off of Sanders' Lower East Side mimeograph. The first, dated Sept. 5th, is by Harry Fainlight (1935-1982) and transcribes a piece of a conversation Fainlight delivered at Bickfords in Times Square: "I have piles / I thought it was / gonorrhea / it's terrible / I have to / do all / kinds of / sordid blow job / scenes / now." The second, dated Sept. 14th, records poet John Ashbery's reaction (overheard at a party at Bill Berkson's on East 57th Street) to Ed Sanders' recently-issued TOE-QUEEN POEMS. And the third, dated September 23rd, finds Kenneth Koch having just read Harry Fainlight's first Quote of the Week: "It's shit. It's all shit." All Quotes of the Week are individually scarce, and this is only the second time we've offered them as a set. Rare thus.

New York City: Fuck You Press. 11" x 8.5". Three mimeographed broadsides printed recto only on pink paper. Some toning to edges. Right edge of one mildly worn. Another folded in half. Overall, clean and sound. Very good.

Read more: Jed Birmingham, "It's shit. It's all shit," MIMEO MIMEO.





25.

POETS AT LE METRO:
Volume Three [March 1963]
Edited by Dan Saxon
1963

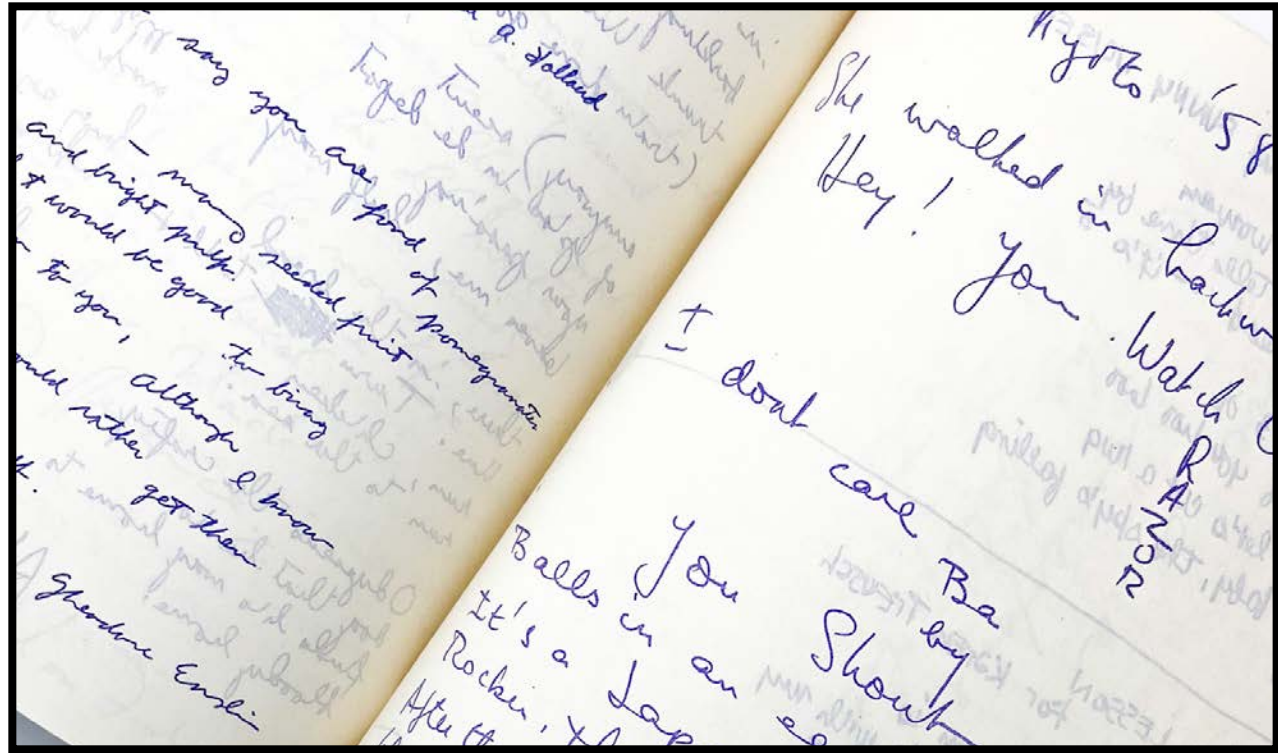
Scarce third issue of one of the most important publications to emerge from the mimeo revolution.

\$900.

Scarce literary magazine of work read at Cafe Le Metro, site of a major First Amendment battle in 1964 when city officials sought to shut down rogue unlicensed poetry readings by enforcing the New York Coffee House Law. POETS AT LE METRO, like its early predecessor POEMS COLLECTED AT LE DEUX MEGOTS, is remarkable for its innovative use of duplicating technology. Editor Dan Saxon distributed Ditto (spirit) masters at Cafe Le Metro's regular poetry readings on NYC's Lower East Side. Saxon then ran the issues off from the masters, which reproduced the holograph of each of the poets themselves. Though a handful were sent for deposit at a few select libraries, and another small handful reserved for bookstore sales (most prominently at Robert Wilson's Phoenix Book Shop), most copies were privately distributed at readings among the contributors and participants. With runs of typically 75 copies or fewer, copies are now quite rare (early issues especially), particularly in this excellent condition. Works from Saxon, Jerome Rothenberg, Jackson Mac Low, Gregory Corso, Will Inman, Ed Sanders, Erik Kiviat, Carol Berge, Paul Blackburn, Taylor Mead, and others.

(New York): [Dan Saxon]. 11" x 8.5". Side-stapled original printed wrappers. Spirit duplicated throughout. [22] pages, including cover. Trace toning to edges. Else remarkably clean, bright, and sharp. Near fine or better.

Read more: Clay & Phillips, From A Secret Location, 82-3.



The Quintessential Publication Of The Mimeo Revolution.

26.

POETS AT LE METRO: Volume Five (June 1963)
Edited by Dan Saxon
1963

Fifth issue of this defining little magazine.

\$850.

Contributors to this issue include Lawrence Ferlinghetti, Jack Micheline, Allen Deloach, Theodore Enslin, Gregory Corso, John Keys, Diana Wakowski, Taylor Mead, Harry Fairlight, and others.

((New York): [Dan Saxon]. 11" x 8.5". Side-stapled blue stiff printed wrappers. Front cover offset, else spirit duplicated throughout, both recto and verso. [24] pages on twelve leaves, plus covers. Some faint discoloring to front wrapper. Else bright, sharp, and clean. Near fine.

27.

The End Of The Mimeo Revolution

UNITED ARTISTS (Nos. 1-18, Complete Run)

Edited by Bernadette Mayer and Lewis Warsh
1977-1983

Complete eighteen-issue run of one of "the last of the great mimeo magazines," edited by Bernadette Mayer and Lewis Warsh.

\$1250.

"We managed to buy an inexpensive mimeo machine in Pittsfield and we produced the magazine in the living room of our large apartment on the main street of Lenox. The beauty of mimeographing is that we could control every aspect of production ourselves, that I could stay up all night and produce a new issue by morning if I wanted." — Lewis Warsh

Contributors across the run include Bill Berkson, Alice Notley, Eileen Myles, Fanny Howe, Ted Berrigan, Clark Coolidge, Paul Metcalf, Tom Clark, Allen Ginsberg, Barrett Watten, Tom Veitch, James Schuyler, Andrei Codrescu, Michael McClure, Ron Padgett, Maureen Owen, Kathy Acker, Joe Brainard, Edwin Denby, among many others. An uncommon set.

Lenox MA and New York City: United Artists. 18 volumes, 11" x 8.5" all. Original side-stapled wrappers. Mimeographed throughout. Final three issue with pictorial covers by Louise Hamlin (16), Yvonne Jacquette (17), and Rosemary Mayer (18). Some toning and occasional foxing. Staples rusted on several issues. Cover of March 1983 cleanly loose from staples. Else clean and sound. Housed in two archival boxes. Very good overall.

Read more: Clay and Phillips, *From a Secret Location*, 198.





Quintessential New York School

BEAN SPASMS

By Ted Berrigan and Ron Padgett, illustrated by Joe Brainard
1967

Scarce hardcover issue of this collaboration by Berrigan and Padgett, illustrated by Joe Brainard, mostly composed between 1962 and '65.

\$1500.

Individual pieces are unattributed in the text, though credits note several contributions from other artists and writers, notably Gerard Malanga and Peter Orlovsky, and "Peter Schjeldahl says he wrote parts of WHAT THE THUNDER SAID. He didn't." From Lita Hornick's great press, includes Berrigan's fictional "interview" with John Cage. A fragile book, this is an exceptional example.

First Edition. New York: Kulchur Press. 9.75" x 7.25". Original color pictorial boards. In original acetate jacket. Trace shelfwear at extremities. Tiny scuff to two preliminary pages. Else clean, bright, and sound. Near fine in original acetate jacket.

28.

29.



"Koch Liked All Manner Of Collaboration" (Lehman)

WHEN THE SUN TRIES TO GO ON

By Kenneth Koch, illustrated by Larry Rivers
1969

Signed limited handbound edition of this illustrated book by frequent New York School collaborators Rivers and Koch, the product of friendly poetic competition between Koch and Frank O'Hara.

\$1000.

"If my words weren't perfect, Larry could fix them" - Koch, quoted in Lehman

Originally composed in 1953 but not published until 1969, WHEN THE SUN TRIES TO GO ON "was Koch's most concerted effort to simulate in poetry the effects of Abstract Expressionism. It was an attempt to present language at its most animated, liberated from the need to make ordinary sense."

Los Angeles: Black Sparrow Press. 7.25" x 5.5". Original yellow cloth with paper spine label and collage mounted on front board. Ochre endpapers. In original acetate protective jacket. Illustrated by Rivers. 113, [3] pages. Edition of 200 copies handbound in boards, signed by the author and artist. This copy no. 97, signed by Koch and Rivers at colophon. Fine.

Read more: Lehman, *The Last Avant-Garde: The Making of the New York School of Poets*.

30.

"Here's My Message.
Everything Gets Worse."

THE SHELTERING SKY

By Paul Bowles
(1949)

Inscribed first US edition of Bowles's first novel, the grim and enduring twentieth-century classic of alienated Americans wandering through North Africa towards destruction.

\$3500.

Bowles's masterpiece, often praised as pitiless and dazzling, like the sun — beautiful, but not good for the eyes — was written in several Algerian hotel bedrooms over a period of nine months. "My idea was that the people would keep moving into the desert," he explained to Jay McInerney, "that one would get ill and die, and at that point it would write itself." Once completed, Bowles sent the book to Doubleday, who didn't want it: "They said, 'We asked for a novel.' They didn't consider it a novel." New Directions was happy to publish it for "a postwar reading public that was still shockable" (Theroux), and as a reading public loves to be shocked, it became a bestseller.

First printing. (New York): New Directions. 8" x 5.25". Original tan cloth. In original unclipped (\$2.75) dust jacket by Alvin Lustig. 318 pages. Inscribed by Bowles on half title. Minor edgewear to boards, faint soil to edges of text block. Jacket with a couple nicks and a few small closed tears, some soil to rear panel, spine toned. Very good plus in very good jacket.

Read more: McInerney, "Paul Bowles in Exile," Vanity Fair; Theroux, Figures in a Landscape: People and Places.

The Most Dangerous Game

31.

THE DELICATE PREY
AND OTHER STORIES

By Paul Bowles
1950

Inscribed first edition of Bowles' first collection of short stories and second book, follow-up to his classic THE SHELTERING SKY — with an additional letter signed by Bowles.

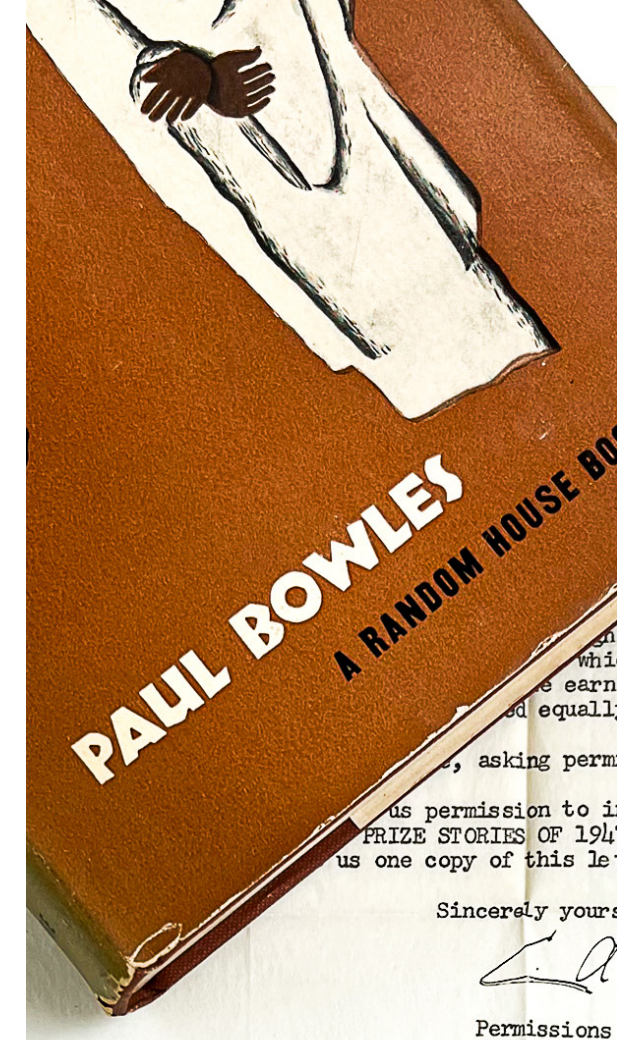
\$1000.

"He consoled himself by recalling that it is only in each man's own consciousness that the isolation exists; objectively man is always a part of something."

Containing seventeen short stories, almost all of them set abroad, Bowles once explained that the title story (and the book itself) referred to the idea that "the delicate prey is man himself" (quoted in Carr). Quintessential work from the legendary proto-Beat ex-pat writer and composer. Uncommon signed. Scarce with such excellent provenance — rare with a related letter.

First printing. New York: Random House. 8" x 5". Publisher's original red cloth. In original unclipped (\$3.00) color pictorial jacket. 308 pages. Inscribed by Bowles to the half title: "For -- / — Paul Bowles / 18/ IX/68." Laid in are two tickets to a reading by Bowles, given at the Gotham Book Mart in September 1968; tickets are stiff paper approx 3 1/2 x 5 inches, with the single word "Bowles" stamped on one side. One card has recipient's name written on it. Also laid in is a typed letter to Bowles requesting permission to print his story "The Echo" (which appears in this collection) in the O. Henry Memorial Award Prize Stories of 1947, with Bowles' signature on the "approval line." Bowles has additionally corrected his address in holograph. Letter folded twice. Jacket spine sunned. Mild edgewear, rubbing to jacket. Touches of shelfwear to book. Clean and sound overall. Near fine in very good plus jacket.

Read more: Virginia Spencer Carr, Paul Bowles: A Life.

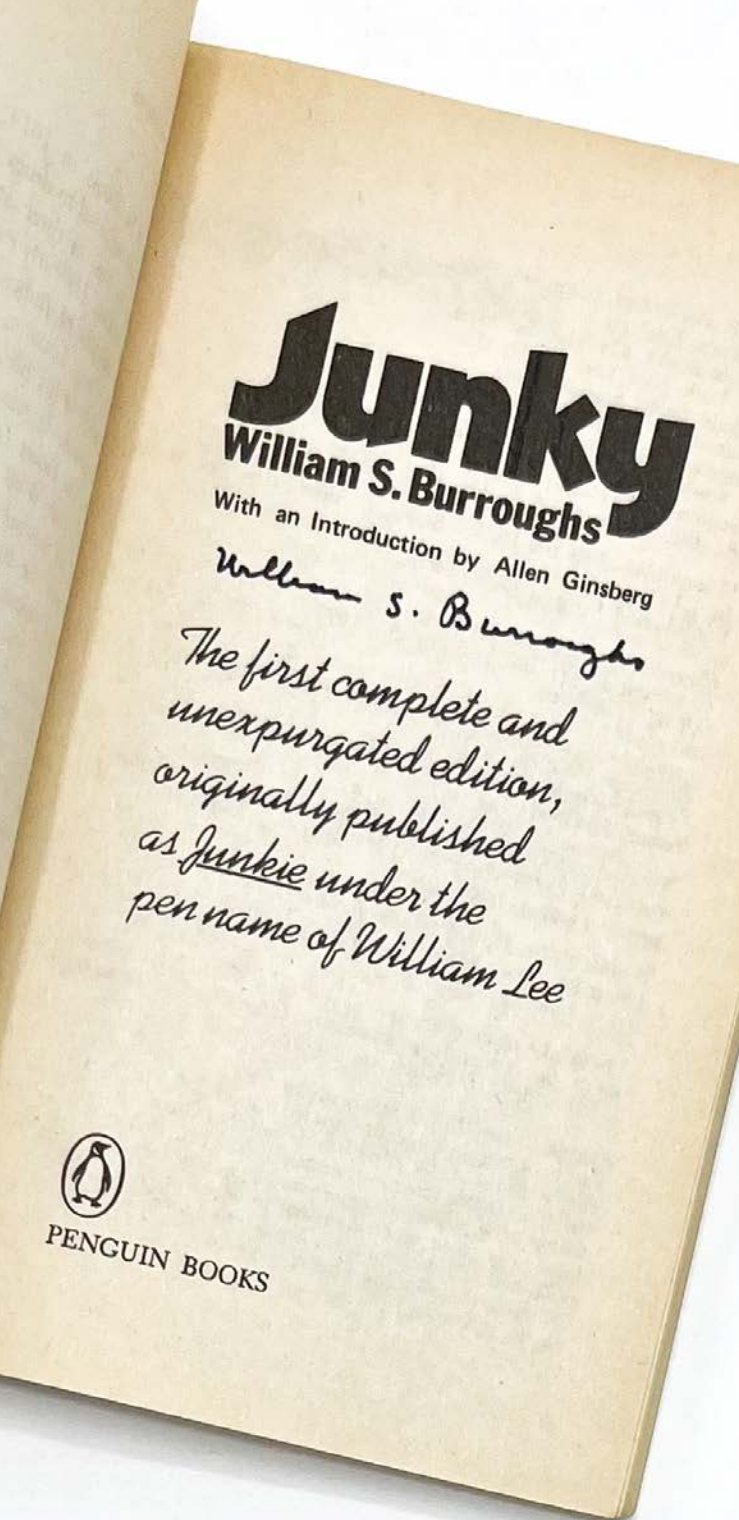


Mr. Paul Bowles, 28 W. 10 St.
New York 11, N.Y.

P

Approved:

Paul Bowles



32.

A Cornerstone Of Beat And Drug Lit

JUNKY [Junkie]
By William S. Burroughs
(1977)

Signed first printing of the "first complete and unexpurgated edition" (cover) of Burroughs's classic semi-autobiographical novel of addiction.

\$450.

"You become a narcotics addict because you do not have strong motivations in the other direction. Junk wins by default. I tried it as a matter of curiosity. I drifted along taking shots when I could score. I ended up hooked."

Originally published under Burroughs's pseudonym William Lee (his mother's maiden name) by Ace in 1953, this Penguin edition is also the first to feature Allen Ginsberg's lengthy and detailed introduction in which he described how he helped shepherd the book to publication. Uncommon signed.

First edition thus. (New York): Penguin Books. 7" x 4.5". Original color pictorial wrappers designed by Neil Stuart. xvi, 158 pages. Signed by Burroughs on the title page. Faint toning overall, touches of shelfwear. Else clean and sound throughout. Near fine.

33.

The Spiritual Sequel to ON THE ROAD

THE DHARMA BUMS
By Jack Kerouac
(1959)

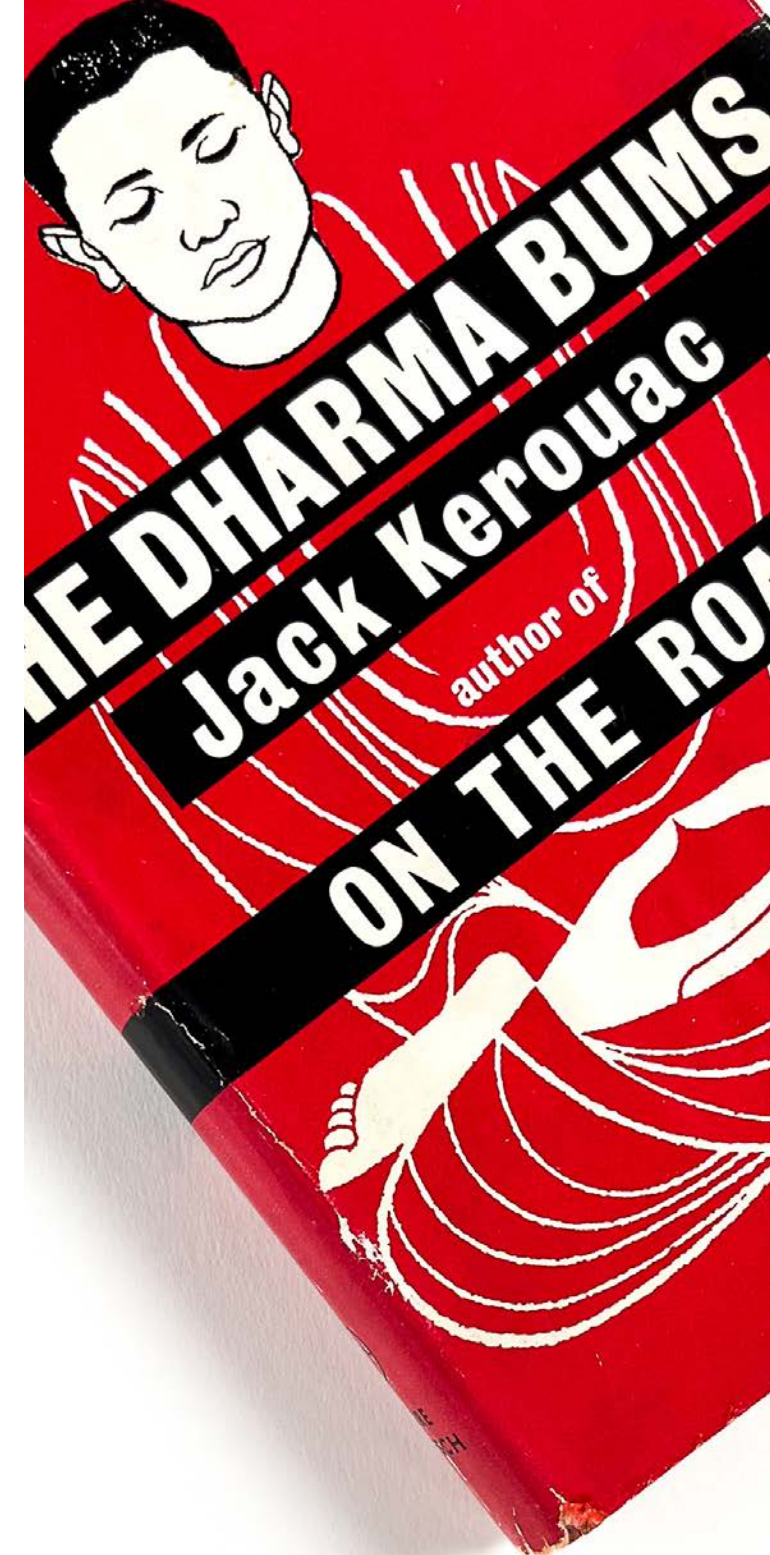
First UK edition of Kerouac's classic Beat novel, published the year after the U.S. edition, in the striking Bernard Blatch dust jacket.

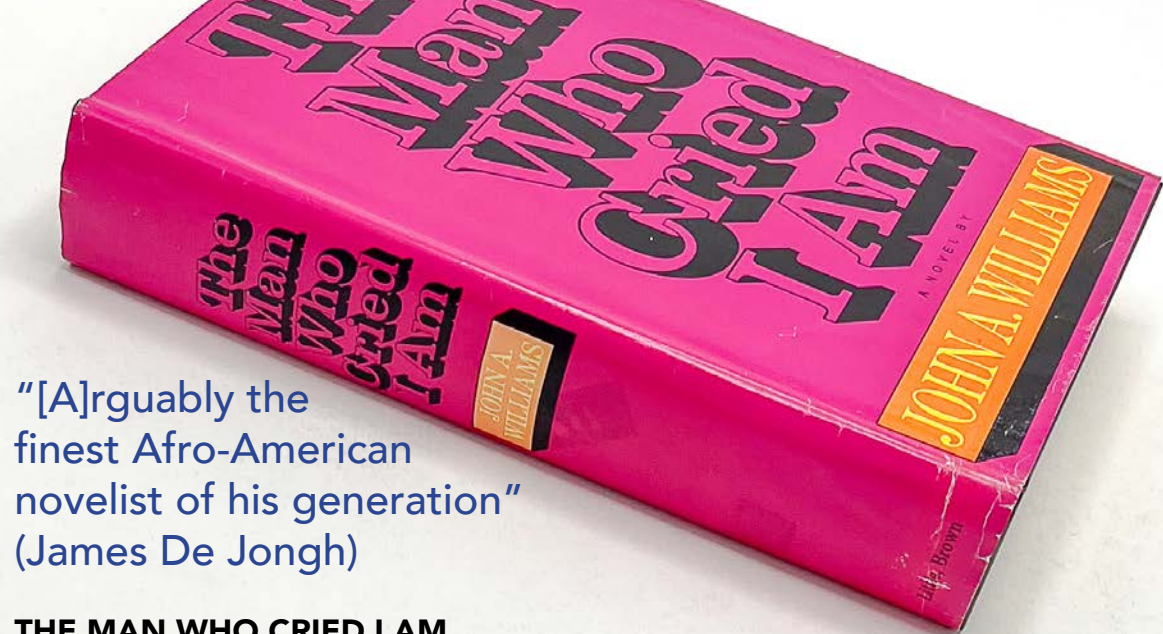
\$600.

"The closer you get to real matter, rock air fire and wood, boy, the more spiritual the world is."

Written over ten marathon sessions in 1957 (also in scroll format, like ON THE ROAD), DHARMA BUMS follows Kerouac's and Gary Snyder's literary stand-ins as they sample the Beat scene and ponder Buddhism. "I'd sit at the typewriter and do 20,000 or 15,000 words," Kerouac remembered in 1966. "I can't do that anymore. Got to be an athlete." It remains a much-loved work.

(London): Andre Deutsch. 7.5" x 5". Original red cloth with gilt-lettered spine. In original price-clipped (front panel; 15s intact on rear panel) pictorial dust jacket by Bernard Blatch. Publisher's label with correct 1959 publication date to title page verso, covering "1950" misprinting. Minor foxing to endpapers and top edge. Shallow chipping and edgewear to jacket extremities; rubbing, wear and some soil to rear panel. Fine in very good plus jacket.





"[A]rguably the finest Afro-American novelist of his generation" (James De Jongh)

THE MAN WHO CRIED I AM

By John A. Williams
(1967)

34.

Inscribed first edition of the acclaimed novel about a Black expatriate writer who stumbles onto a vast government conspiracy.

\$650.

Widely praised on release, hailed as a "landmark work" (Concise Oxford Companion to African American Literature), and for many years considered "a must-read by black students of the later 60s" (Karen Grigsby Bates), Williams's THE MAN WHO CRIED I AM nevertheless became something of a lost classic (and Williams himself frequently described as "underrated") until the novel was recently rereleased as a Library of America selection — with a new foreword by Ishmael Reed, and an introduction by Merve Emre. Something of a roman à clef, the book features veiled portraits of Richard Wright, Malcolm X, Martin Luther King, Jr., Chester Himes, and James Baldwin among others. More importantly, however, Williams' vivid portrait of a government plan to eradicate Black population of the United States was "so persuasive that a lot of Internet black helicopter conspiracy theorists adamantly believe it's real" (ibid). The first edition is increasingly uncommon, and scarce signed.

First printing. Boston, Toronto: Little, Brown. 8" x 5.5". Publisher's full black cloth. In original unclipped (\$6.95) color jacket designed by Paul Bacon. Red topstain. 404 pages. Inscribed by Williams on the half title: "To Arnold & Lydia Brown / Best Wishes / John A. Williams." Jacket with some minor rubbing, edgewear. Several old tape shadows to verso. A few tiny spots to topstain. Some occasional intermittent contemporary underlining throughout. Else sound and bright. Very good in very good jacket.

Read more: James De Jongh, "John A. Williams," Dictionary of Literary Biography; Karen Grigsby Bates, "A Tribute To John Williams, The Man Who Wrote 'I Am,'" Code Switch, npr.org.



35.

Hip Hop Theater

AIN'T SUPPOSED TO DIE A NATURAL DEATH

By Melvin Van Peebles
(1973)

First edition, a paperback original, of the book publication of his groundbreaking musical, based on three of his proto-hip-hop spoken-word albums.

\$250.

*"The songs on stage were mirroring the incidents that were happening in the streets."
— Melvin Van Peebles*

AIN'T SUPPOSED TO DIE A NATURAL DEATH was originally produced at Sacramento State College in 1970 and later opened on Broadway on October 20, 1971. The show ran for a total of 325 performances with a cast that included Bill Duke, Albert Hall, Garrett Morris, and Beatrice Winde — with Ossie Davis and Phylicia Rashad joining the production in 1972. Built around 19 monologues that explore the African American urban experience, AINT SUPPOSED TO DIE was nominated for eight Tony Awards, and won three Drama Desk Awards. A revival was mounted in 2022, with Melvin's son, the director Mario, serving as producer. Though issued by a major publisher, the first edition remains quite scarce.

First printing. New York: Bantam. 7" x 4.25". Original color pictorial wraps. 156 pages, plus a 16-page insert of black-and-white images from the original production. Some toning to edges; faint staining to lower edge; touches of shelfwear. Else clean and sound. Very good.

Read more: Suzanna Bowling, "Melvin Van Peebles' Ain't Supposed to Die a Natural Death Coming To Broadway," Times Square Chronicles.

When
there's no more room
in hell,
the dead will walk
the earth.

DAWN OF THE DEAD

George A. Romero
and Susanna Sparrow

The sequel to
NIGHT OF THE LIVING DEAD

36.

Zombies In Shoppers' Paradise

DAWN OF THE DEAD

By George Romero and Susanna Sparrow
(1978)

First edition of Romero's own co-authored
novelization of his sequel to zombie classic
NIGHT OF THE LIVING DEAD, one of the
greatest horror movies of all time.

\$650.

*"The zombies, bothered by the Muzak, wandered
about in increased confusion."*

Taking off from the indictment of racism (both
personal and systemic) he explored in NIGHT
OF THE LIVING DEAD, Romero expanded his
focus in DAWN to include modern capitalism
and consumer culture in which we're as much the
undead as the zombies. Increasing scarce in its true
first edition, especially in this condition.

First printing. (New York): St. Martin's Press. 8" x 5.5"
Original quarter orange cloth with orange boards. In
original unclipped (\$7.95) dust jacket designed by Paul
Bruner. 210 pages. In orange cloth slipcase with paper
labels. Touches of shelfwear to edges of boards. Jacket
bright and sharp.

37.



A Monument Of Postmodernism

WITTGENSTEIN'S MISTRESS

By David Markson
(1988)

Rare inscribed first printing of David Markson's experimental masterpiece, told in statements
from the point of view of a woman who believes she is the only person left on earth.

\$1750.

"[P]retty much the high point of experimental fiction in this country." — David Foster Wallace.

A book that ranges through the high points of Western civilization and philosophy, the stylistic influence
of Markson's postmodernist classic can be seen in a number of recent critically acclaimed novels, such as
Lucy Ellman's DUCKS, NEWBURYPORT. The true first is increasingly uncommon, and it is decidedly scarce
signed — especially in the year of publication. Only the second signed copy we've handled.

First edition. Elmwood Park, IL: The Dalkey Archive Press. 8.5" x 5.5". Original black cloth boards. Original unclipped
(\$20.00) pictorial dust jacket. Red endpapers. 240 pages. Inscribed by Markson on the front free endpaper: "NYC
'88 / To Ed and Paula - / With all deep affection / from the benighted author / Ever, / Dave." Some unobtrusive
toning to jacket. Faint foxing to edge of textblock. Else sharp and sound. Near fine in near fine jacket.

Read more: David Foster Wallace, "Overlooked," *salon.com*, April 12th, 1999.

To Malcolm Cowley with
all best wishes.
T. Southern

38.

FLASH AND FILIGREE

By Terry Southern
(1958)

First edition of Southern's first novel, inscribed to legendary editor and critic Malcolm Cowley, who appreciated the younger writer as well as he was able.

\$2000.

FLASH AND FILIGREE is a satire on L.A., on patients so irritating the best-behaved dermatologist must bludgeon them with ashtrays, on quiz shows and and assorted other abstractions which defy (in typical Southern fashion) a summary started even with the best of intentions. David Ulin claimed it as the best of Southern's novels, calling it a "twisted parable about hypocrisy," which is certainly plausible. This copy is so little worn and so handsome to look upon one might suspect its first recipient of reading it no more than once, if that. Inscribed to Malcolm Cowley, who had something of an ambivalent relationship to Southern, once calling the PARIS REVIEW (which Southern helped found) an "enterprise in the service of art." "[Southern] is an enormously gifted writer," Cowley would later state in an interview, "but most of his books I can't take."

First printing. (London): Andre Deutsch. 7.25" x 4.25". Original black cloth with gilt-lettered spine. In original unclipped (12s 6d) dust jacket designed by Stephen Russ. 204 pages. Inscribed by Southern on front free endpaper: "To Malcolm Cowley with all best wishes. T. Southern." Minor edgewear and faint chipping to jacket edges. Offsetting to endpapers. Fine in fine jacket.

Read more: Cowley, "The Literary Situation, 1965;" Ulin, "The Genius of Terry Southern," The Paris Review.



SOUT
nd F

39.

FLASH AND FILIGREE

By Terry Southern
(1958)

First US edition of Southern's first novel (published just after the UK edition), inscribed "with great admiration" to V.S. Pritchett.

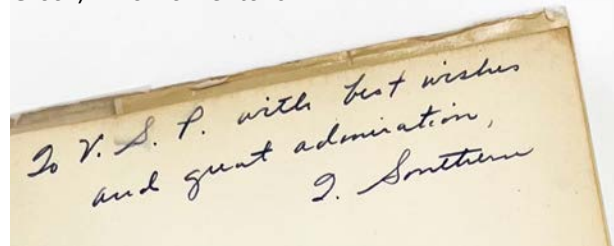
\$1800.

"FLASH AND FILIGREE has an unfailing sense of the ridiculous, heightened by deadpan delivery."
— TIME

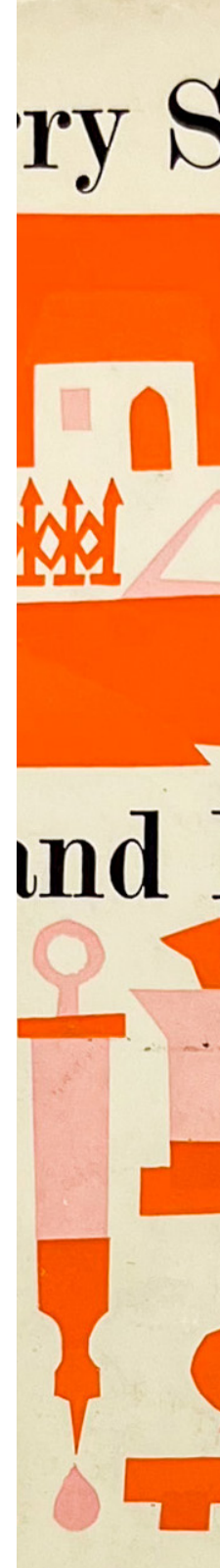
V.S. Pritchett was, like Southern, a friend and great admirer of Henry Green, the "writer's writer" (Southern) whose praise graces the dust jacket of FLASH AND FILIGREE and whose influence first assisted it to publication. In the same year his novel was published, Southern's interview with Green—in which he twice quotes Pritchett to flattering purpose—appeared in the PARIS REVIEW. "A clear case of rigging the market in literary reputations," Dominic Green later wrote: "Southern had already stitched himself up as Green's literary heir." An important association.

First printing. New York: Coward-McCann, Inc. 8" x 5.25". Original taupe cloth. In original dust jacket designed by Edward Sorel. 204 pages. Inscribed by Southern on front free endpaper: "To VSP with best wishes and great admiration, T. Southern." Light edgewear, faint stain to spine. Some chipping to dust jacket at extremities. Near fine in very good jacket.

Read more: V.S. Pritchett, The Art of Fiction No. 122, The Paris Review; Dominic Green, "The Case of Henry Green," The New Criterion.



ry S



To the great Dick Howard.
with all best wishes,
Terry S.

40.

BLUE MOVIE

By Terry Southern
(1970)

First printing of Southern's notorious comedy of the adult film industry and Hollywood's artistic pretensions, warmly inscribed to poet Richard Howard.

\$1500.

Southern's fourth novel, a Hollywood pornography satire set in Leichtenstein. Dedicated to Stanley Kubrick—who unaccountably neglected to adapt it for the screen in spite of its central portrait of a tired genius obsessed with: "Death [...] Infinity [...] and the Origin of Time [...] in the tradition of Chaplin, Bergman, Fellini"—it remains a cult classic and one of Southern's best books.

Richard Howard, in 1970 an established poet and critic still some years from his Pulitzer Prize and poetry editorship at the PARIS REVIEW, was, like Southern, an early supporter and frequent contributor to that magazine. A rare title signed or inscribed, especially with any kind of association.

First edition. New York and Cleveland: The World Publishing Company. 8.25" x 5.5". Original blue boards. In original unclipped (\$6.95) bright orange dust jacket. 287, [1] pages. Inscribed by Southern on front free endpaper: "To the great Dick Howard. / with all best wishes, Terry S." Moderate bumping to corners, light edgewear and sunning to spine. Very good plus in very good plus jacket.





41.

Pre-Roe Lessons For A Post-Dobbs America

ILLEGAL DOCTOR

Anonymous [Karl Ashton]

1933

Rare first edition of this assertively pro-choice story of a gynecologist who provides safe abortions, evades prosecution, and finds love with a quick-witted socialist.

\$1800.

"Such operations should be handled by someone who is competent."

The anonymous author of *ILLEGAL DOCTOR*, named as Karl Ashton in his similarly themed *ILLEGAL NURSE*, was also the author of *BIRTH CLINIC*, *SUPPRESSED DESIRES*, and *PLEASURE BOAT* (the last of these describes the author as a "former ship's doctor"), all of which seem to have heavily incorporated the author's own professional experience and opinions. The mild raciness of *ILLEGAL DOCTOR* - a little necking, a lot of drinking, one side visit to a nightclub with cross-dressing entertainers - is mostly a pretext for a sequence of didactic episodes in which patients seek the protagonist's help for one realistic and sympathetically depicted reason after another: health risks, contraceptive failure, social and financial precarity, and straightforward personal decision-making. The novel's *Illegal Doctor* is no saint, exhibiting the usual physician's interest in making money and not getting arrested, but he is something better and perhaps rarer: a competent women's health care provider who refuses to financially or physically exploit his patients and condemns those who do.

Ashton's work stands out from both its soft-core peers at William Godwin and the more respectable novels of the period in its plausible authorship by a medical doctor, wealth of insider detail, and matter-of-fact practicality. Meg Gillette estimates that between 1910 and 1945, "more than seventy abortions were contemplated or had by characters in modern literature" - a figure so low it can only be arrived at by excluding the likes of *ILLEGAL DOCTOR*, with its dozen-plus successful procedures, from the category of "literature." A remarkable lowbrow counterbalance to the guilt-ridden, tragedy-laden presentation of abortion in many novels with a better reputation. OCLC locates just two holdings.

First printing. New York: William Godwin, Inc. 7.25" x 5". Original tan cloth. In original unclipped (\$2.00) pictorial dust jacket by Nat Falk. 255, [1] pages. Light edgewear and soil to boards, slight spine lean. Previous owner's stamp to front endpaper. Moderate soil and wear, considerable creasing to jacket, with heavy tape reinforcement to verso, and cello tape repair to front panel. Very good plus in good only jacket.

Read more: Gillette, *Modernism's Scarlet Letter: Plotting Abortion in American Fiction, 1900-1940*; Weingarten, *Abortion in the American Imagination*.

“[P]robably the most suppressed novel ever published in
England” (Twentieth Century Authors)

SLEEVELESS ERRAND

By Norah C. James
1929

Rare signed first edition of James’s notorious first novel, ruled obscene and suppressed in Britain just three months after the trial of Radclyffe Hall’s *THE WELL OF LONELINESS*.

\$4000.

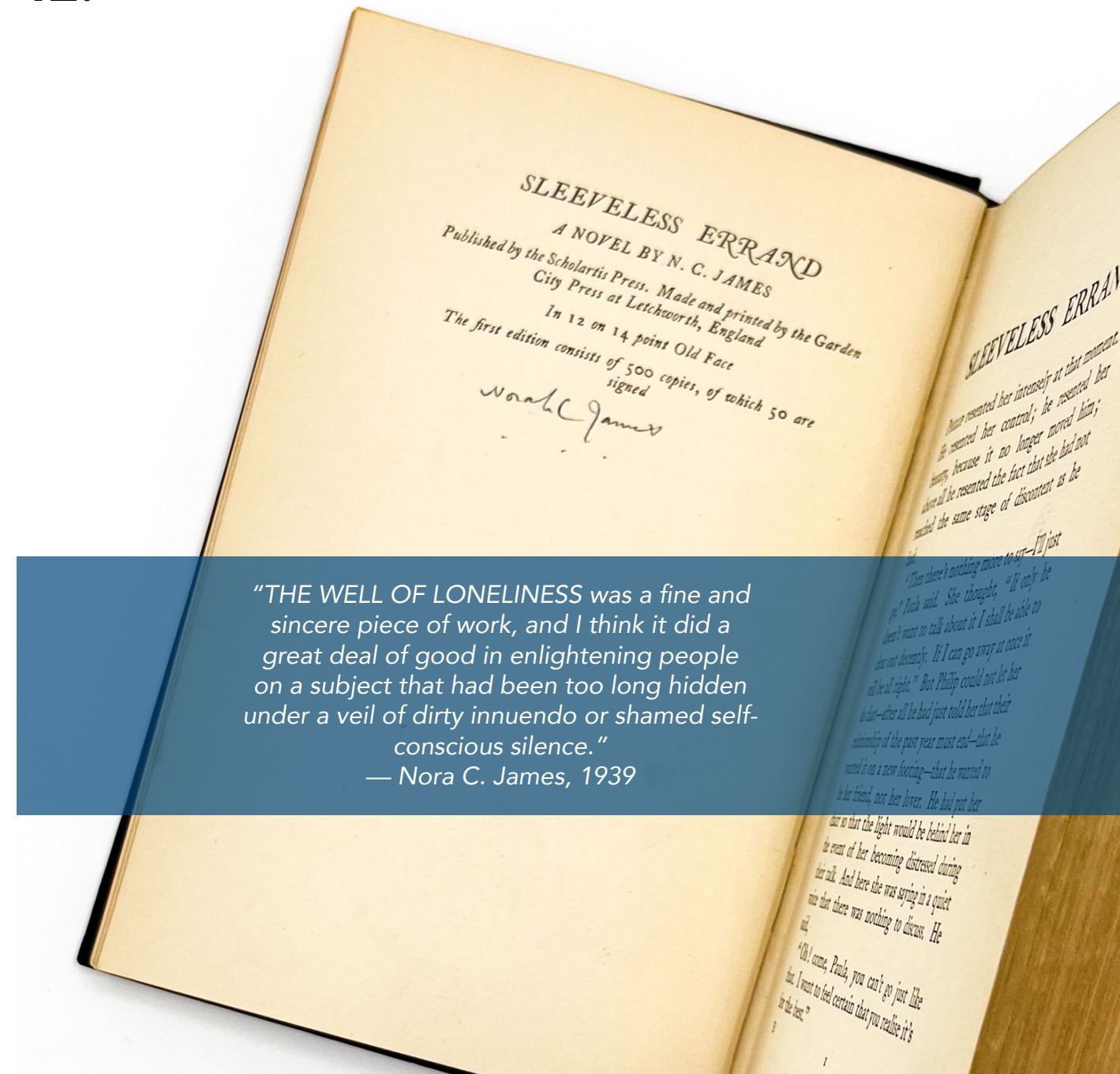
SLEEVELESS ERRAND’s Paula — a depressive neurotic who drinks absinthe and courts bad boyfriends, bad politics, and self-destruction in the best interwar style — was condemned along with her author as a bad and dangerous example to the women and girls of England: not only does she have sex and talk about it, not only does she notice and describe her gay and bisexual peers, she uses vulgar expressions (“‘Balls,’ she said loudly.”) Even the protagonist’s disgust with her own “damned generation” of women “rotten to the core” could not save the novel from prosecutor Archibald Bodwin, who demanded explicit “authorial condemnation” of all these things, and did not find it. Singling out *SLEEVELESS ERRAND* for prosecution was “baffling and bizarre” (Pearson) insofar as its depictions of extramarital relations, excessive drinking, and frank despair were in no way unique, but the book’s female authorship and theme of female nonconformity, the anxiety engendered by 1928’s belated enfranchisement of women under 30, and the precedent set by banning *THE WELL OF LONELINESS* all contributed to the book’s fate. The court found *SLEEVELESS ERRAND* “grossly obscene,” and a destruction order was granted and carried out with such zeal that bookstores were raided and the copies already distributed to reviewers were confiscated. The novel’s domestic suppression was a “tremendous business opportunity” for Jack Kahane’s newly founded Obelisk Press, which republished *SLEEVELESS ERRAND* in Paris to great success thanks to its newfound reputation for obscenity.

Of the seized and suppressed first edition, publisher Eric Partridge estimated that just “three or four” signed copies survived.

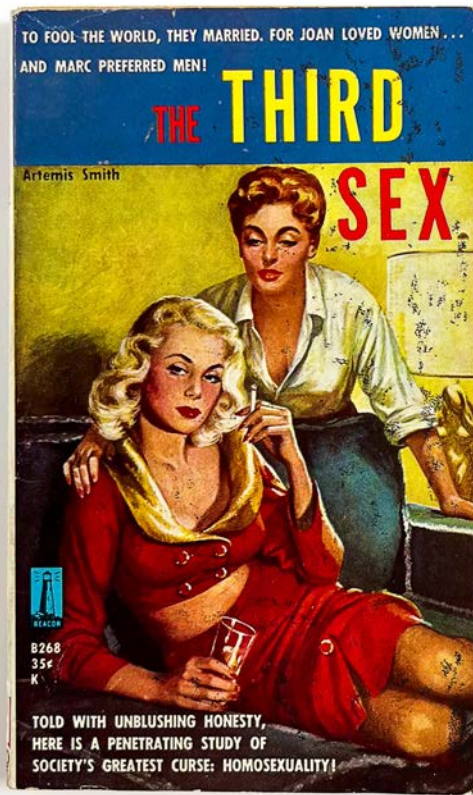
First printing. London: The Scholartis Press. 7.25” x 5”. Original black cloth with gilt-lettered spine. Lacking the rare jacket. Top edge tinted yellow. 238, [2] pages. Edition of 500 copies, of which 50 were signed (most destroyed); this copy signed by James at colophon. Minor edgewear, two tiny holes to cloth along joint. Vertical crease to front board with attendant visible as crack along front paste-down, but sound. Offsetting to endpapers. Very good.

Read more: Kunitz (ed), *Twentieth Century Authors*; Hilliard, *A Matter of Obscenity: The Politics of Censorship in Modern England*; Pearson, *Obelisk: A History of Jack Kahane and the Obelisk Press*; James, “I Lived in a Democracy,” *Bookman*, October 1929.

42.



“*THE WELL OF LONELINESS* was a fine and sincere piece of work, and I think it did a great deal of good in enlightening people on a subject that had been too long hidden under a veil of dirty innuendo or shamed self-conscious silence.”
— Nora C. James, 1939



"Ruth And Joan, No Longer Alone"

43.

THE THIRD SEX
By Artemis Smith
(1959)

Scarce first edition of this classic '50s lesbian novel with a happy ending, by the activist, poet, futurist, and author of the equally groundbreaking ODD GIRL and THIS BED WE MADE.

\$500.

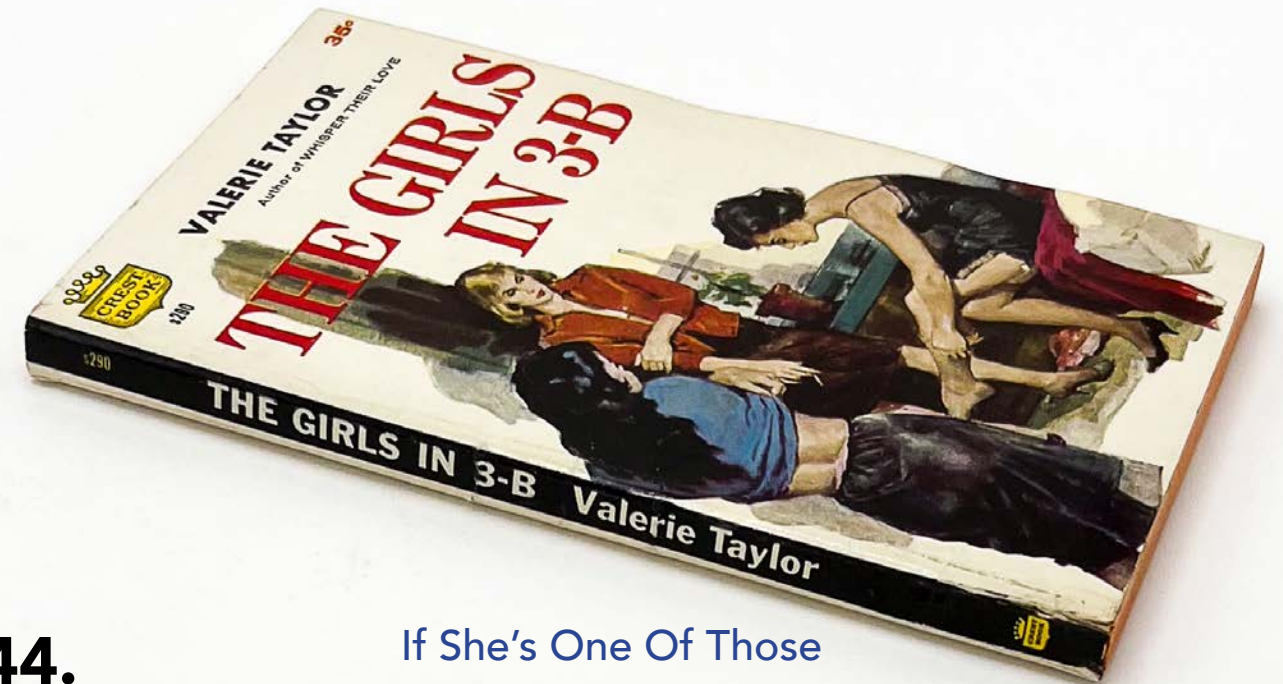
"Theirs had not been the strange twilight world that the blurbs of paperback novels described; Chris and Alice were in the sun."

Daughter of a Norwegian artist-journalist of some renown and an Italian baron, physician, and freemason; war refugee and US emigrée thanks to the aid of Lillian Hellman; gay rights activist credited by herself and some others with originating the idiom "coming out of the closet" – the biographical highlights of Artemis Smith, aka Baroness Annaselma Larsen-Nilsen-Vinje Mørpurgo, would read like a particularly creative strain of fanciful myth-making were they not, for the most part, verifiably true. Though

her 1950s novels were issued in typically salacious pulp covers, Smith scorned the association, writing in 2010: "I have never been a hack and I emphatically never wrote 'Anne Loves Beth' [original title of ODD GIRL] for hire to the pulp fiction trade. It was simply my first mass market offering, an early attempt at activist cultural change, and no establishment publisher would touch it." THE THIRD SEX defies genre conventions as well as mainstream expectations, making a pointed allusion to the obligatory tragic ending only to roundly reject it. Saved from accidental drowning, Joan laughs at her lover for thinking she might have meant to sacrifice herself: "Why should I do a stupid thing like that?"

First printing. [n.p.]: (Beacon). 7" x 4.25". Original pictorial wrappers. Beacon B268. 156 pages, followed by publisher's advertisements. Light edgewear and rubbing to wrappers; small pen marking to top edge. Slight spine lean. Very good plus.

Read more: Smith, Artemissmith's Odd Girl Revisited: An Autibiographical Correlate.



44.

If She's One Of Those

THE GIRLS IN 3-B
By Valerie Taylor
(1959)

First edition of this classic midcentury coming-of-age novel, packaged as a beatnik lesbian exploitation extravaganza but written with more than the usual allowance of wit and sensitivity. \$350.

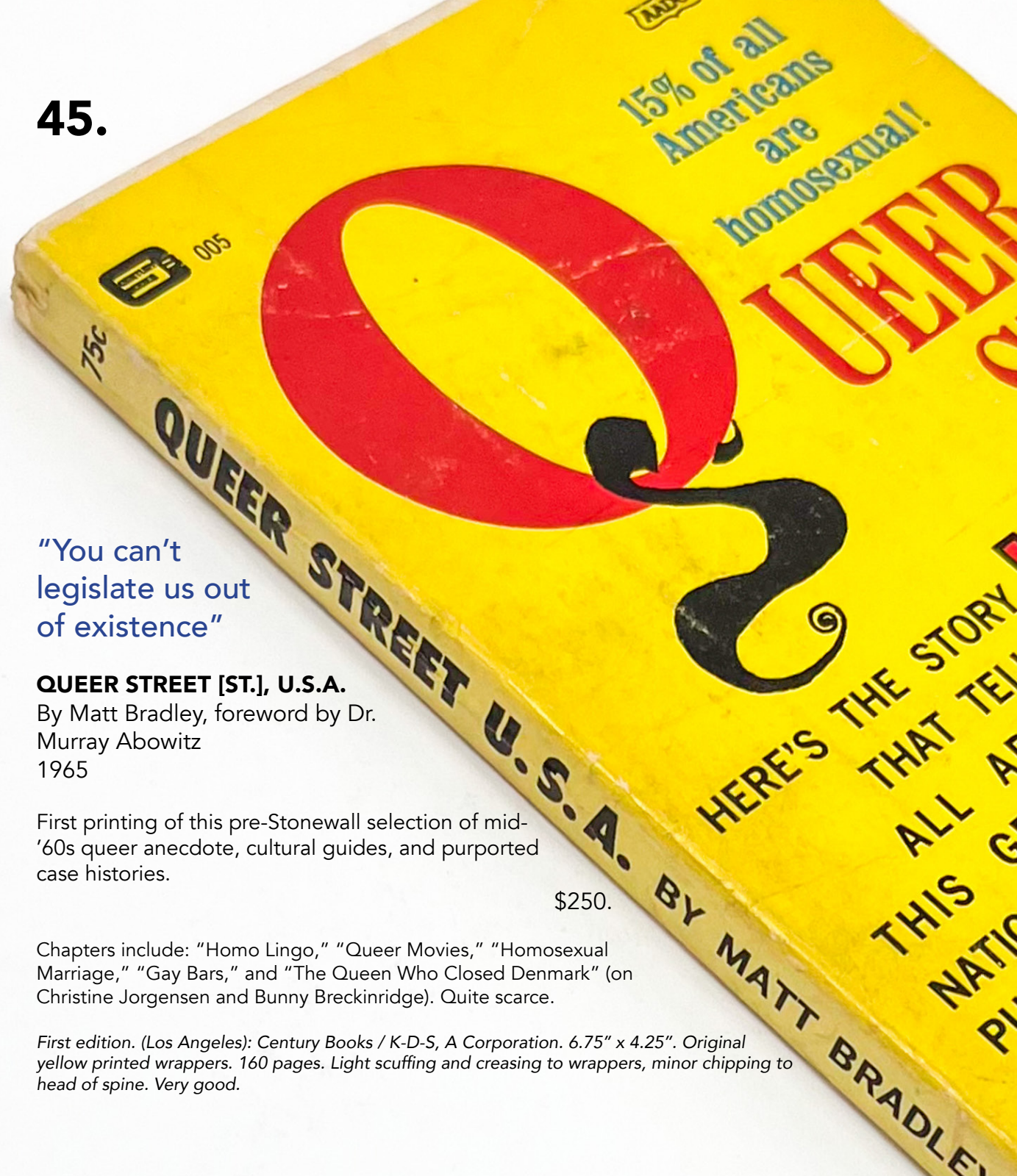
"How can anybody want a man, when there's this?"

Notable both for the quality of its writing and for its lesbian character's rare happy ending, THE GIRLS IN 3-B also includes an iconic scene of self-discovery through literature: Given a book to read by her crush, Barby finds "such a story as she had never read before. It was the story of a young woman who, growing up, rejected the love of men and was lost in loneliness for the years of her girlhood, only to find a kind of love she had never known existed—the passionate unselfish love of another woman. [...] It was like stepping into a new world." A classic in multiple ways, it was reprinted by The Feminist Press in 2003. Increasingly scarce in its first edition.

First printing. Greenwich, CT: Fawcett Publications, Inc. 7" x 4.25". Original pictorial wrappers by James Alfred Meese. All edges tinted red. 159, [1] pages. Light edgewear and creasing to wrappers; small pen squiggle to back cover. Very good plus.

Read more: Jaye Zimet, Strange Sisters: The Art of Lesbian Pulp Fiction 1949-1969, page 56.

45.



"You can't
legislate us out
of existence"

QUEER STREET [ST.], U.S.A.

By Matt Bradley, foreword by Dr.
Murray Abowitz
1965

First printing of this pre-Stonewall selection of mid-
'60s queer anecdote, cultural guides, and purported
case histories.

\$250.

Chapters include: "Homo Lingo," "Queer Movies," "Homosexual
Marriage," "Gay Bars," and "The Queen Who Closed Denmark" (on
Christine Jorgensen and Bunny Breckinridge). Quite scarce.

First edition. (Los Angeles): Century Books / K-D-S, A Corporation. 6.75" x 4.25". Original
yellow printed wrappers. 160 pages. Light scuffing and creasing to wrappers, minor chipping to
head of spine. Very good.

46.

Rattling The Academy's Cages

SEXUAL PERSONAE

By Camille Paglia
(1990)

Inscribed first edition of this unlikely bestseller
that made Paglia one of the most prominent and
provocative cultural critics of the 1990s.

\$750.

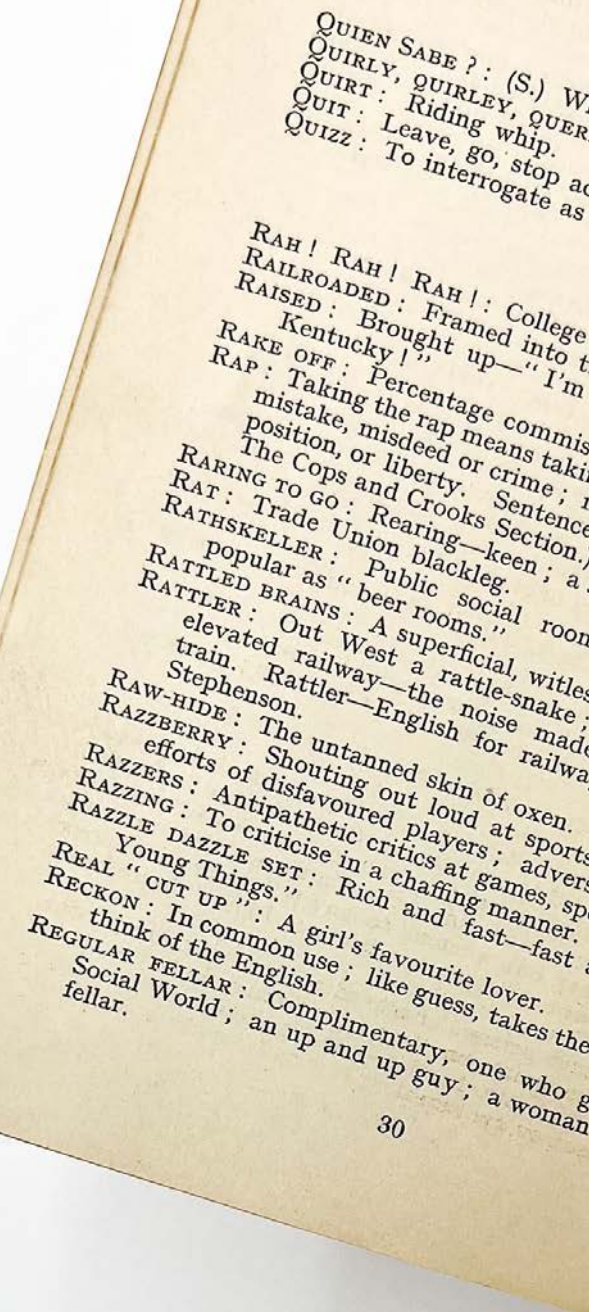
Equally adept at deconstructing popular culture as
the Western canon, what was (and is) often missed
in the long-passed hype surrounding Paglia's anti-
Puritanical approach to art and literature is just how
original, well-written, and insightful (and not simply
daring and controversial) it is — even as its essentialist
underpinnings have increasingly fallen out of favor.
As a university press edition, the first printing (most
of which would have likely gone to libraries) is
uncommon — and scarce signed. A still-important,
challenging, and much-challenged work.

First printing. Full title: *Sexual Personae: Art and Decadence
from Nefertiti to Emily Dickinson*. London & New Haven:
Yale University Press. 9" x 6". Publisher's original full blue
cloth. In original unclipped (no price, as issued) color
pictorial jacket. xvi; 718, [2] pages. Inscribed by Paglia on
the front free endpaper: "For John - / Camille / Paglia."
Book has faint foxing to edges. Jacket with touches of faint
rubbing. Trace shelfwear. Overall, bright and sharp. Near
fine in near fine jacket.

SEXUAL PERSONAE



CAMILLE PAGLIA



Flub, Dub And Guff, Flump And Flunk

47.

YANKEE SLANG

By Spindrift (Eruera Tooné)
1932

Inscribed first edition of this “rare, very little-known book”
(Eric Partridge) on American bafflegab.

\$1250.

This excellent slim volume enables the English traveler to know a Yegg from an Egg, a Grifter from a Graft, and a Bad Hat from a Bean Cover. Much of its arcana was news to Americans, too: to the inside cover of this copy, the author mounted a newspaper clipping reporting that inmates in San Quentin had requested a slang dictionary in order to understand the indecipherable “underworld” vocabulary in detective stories. “In response to this pathetic appeal,” he writes below, “a copy of YANKEE SLANG has been sent to its Readers at S. Quentin, California.” The “Cops and Crooks” section would have been particularly educational: that “Detectives are dicks” is known to all, but even a lifer might be surprised to learn that to Amuse is to throw pepper in the eyes, that Fairy Grapes are pearls, that a Jessany is a nob, that a Peter Funk is an auction fraud confederate, or that a Snow Eagle is a dope dealer. No other works by the author are recorded under the Tooné name; Partridge identifies ‘Spindrift’ as “an English ex-member of a gang” in his DICTIONARY OF CATCH PHRASES, but does not elaborate. Rare and educational.

First printing. London: Privately printed / Harrison & Sons, Limited. 7” x 4.5”. Original beige printed wrappers. 77, [1] pages. Newspaper clipping from the Evening News, March 16, 1932 neatly mounted to inside front cover with Tooné’s handwritten explanatory note below, signed with his initials; additional note (“Published 8/4/32”) to title page. Pencil check marks scattered throughout beside text. Light edgewear; scuffing to spine with some splitting to front joint. Very good plus.

Read more: Coleman, A History of Cant and Slang Dictionaries: Volume III; Partridge, A Dictionary of the Underworld.

48.

“Afro-American slang is created out of
the will to survive on black terms.”

DICTIONARY OF AFRO-AMERICAN SLANG

By Clarence Major
(1970)

Inscribed first edition of this dictionary
of Black American slang from the latter
half of the 20th century, researched and
compiled by the great poet and scholar
Clarence Major.

\$750.

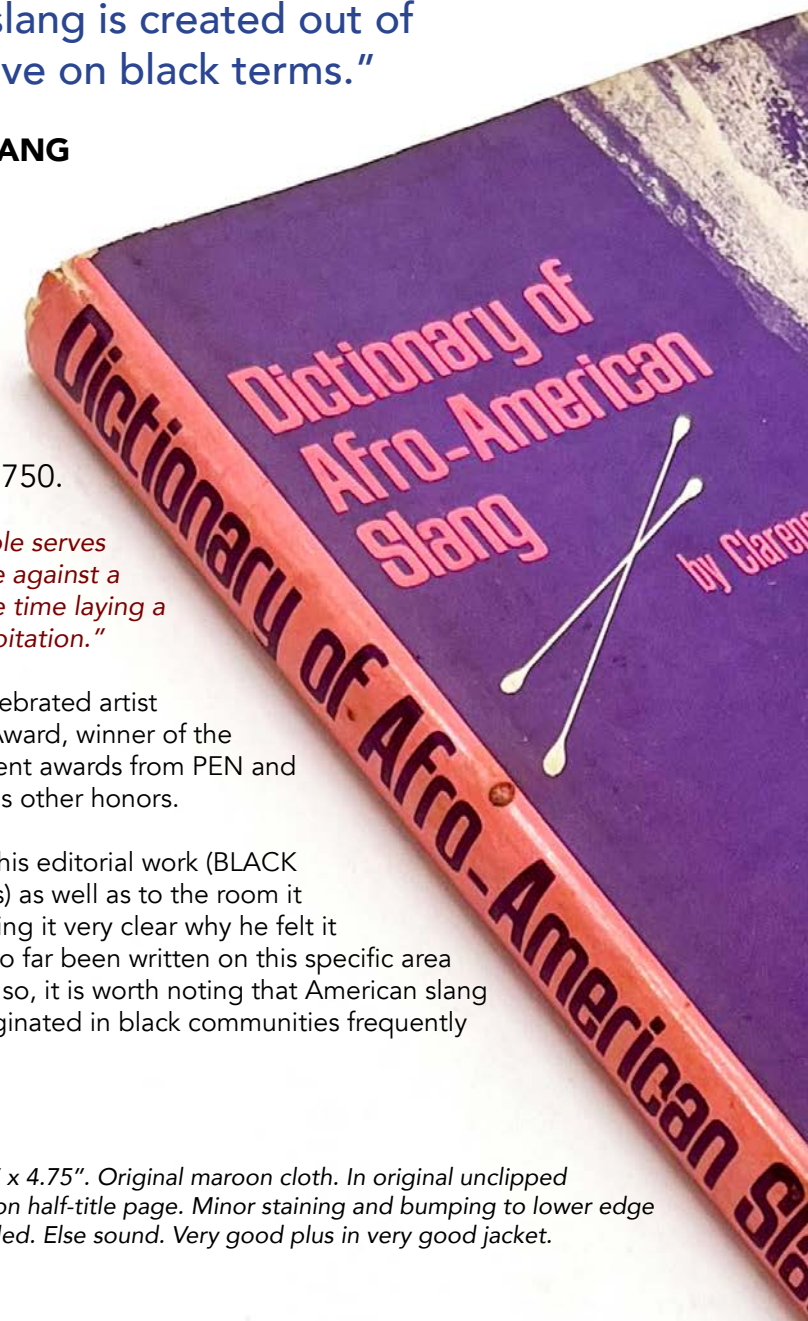
*“This so-called private vocabulary of black people serves
the users as a powerful medium of self-defense against a
world demanding participation while at the same time laying a
boobytrap-network of rejection and exploitation.”*

Slang dictionary with scholarly introduction by celebrated artist
and writer Major, a finalist for the National Book Award, winner of the
Pushcart Prize, and recipient of lifetime achievement awards from PEN and
the Congressional Black Caucus, among numerous other honors.

Major draws attention to the research underlying his editorial work (BLACK
SLANG includes a bibliography of printed sources) as well as to the room it
inevitably leaves for future scholarship, while making it very clear why he felt it
necessary to publish his own: “Most of what has so far been written on this specific area
of slang has amounted largely to nonsense. [...] Also, it is worth noting that American slang
dictionaries containing entries cited as having originated in black communities frequently
give incorrect definitions.”

Precise, political, invigorating, and rare inscribed.

First printing. New York: International Publishers. 7.25” x 4.75”. Original maroon cloth. In original unclipped
(\$5.95) dust jacket. 127, [1] pages. Inscribed by Major on half-title page. Minor staining and bumping to lower edge
of text block. Rear panel and verso of jacket a little soiled. Else sound. Very good plus in very good jacket.



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Rebecca Romney, and Zoe Selengut

Design: Brian Cassidy

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(Item #21)



Print. Culture.



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