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5 ARCHIVAL COLLECTIONS

WOJNAROWICZ, CARRIÓN, FAHEY, QUEER ZINES, HIP HOP

+ 68 BOOKS, SERIALS & PRINTS ★ COMPLETE ILLUSTRATED SHOW LIST

66th New York International Antiquarian Book Fair 2026

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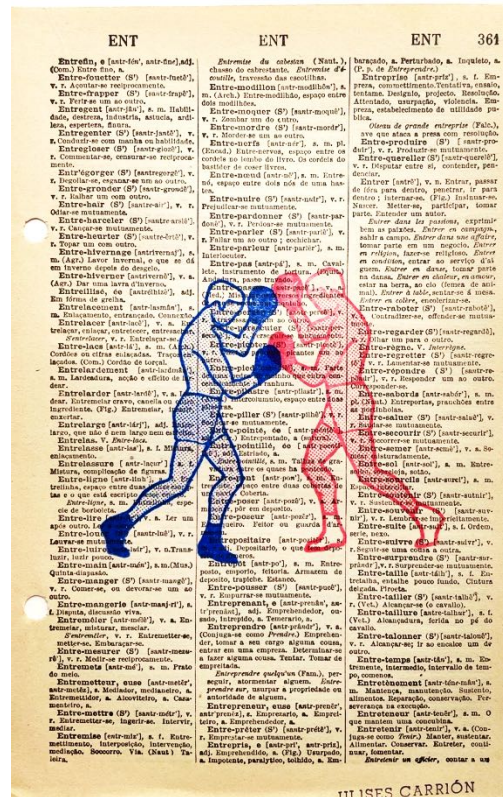
BOOTH D7



Featuring important archival offerings including the Jean Foos & Dirk Rowntree Collection of Wojnarowicz, queer zines from the collection of Steve Lafreniere, the Hotel Amazon hip-hop archive, John Fahey's only known 'artist's book' with twenty related sound recordings, a small trove of works by Ulises Carrion, and thirteen rare chemises by Malick Sidibe.

ALSO, 37 ALL NEW ITEMS + 31 HIGHLIGHTS FROM OUR RECENT LISTS

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TERMS OF SALE: Thirty (30) day return guarantee, with full refund including original shipping costs, if an item arrives misdescribed or damaged. Institutions, please contact us directly for extended holds and deferred billing.

I. ARCHIVAL COLLECTIONS

PLEASE NOTE

Each of the collections referenced below has its own fully illustrated descriptive catalog, available as a PDF via the links below, or at request by email to info@arthurfournier.com

The Jean Foes & Dirk Rowntree Collection of David Wojnarowicz

👉 **LINK:** https://www.arthurfournier.com/The_Foes_and_Rowntree_Wojnarowicz_Collection.pdf

Covering all eras and aspects of the artist's career, the Foes and Rowntree collection of rare archival materials and artworks by David Wojnarowicz includes unique manuscripts, original drawings and collages, production materials, never-exhibited photographs of Wojnarowicz by Rowntree, rare small-run magazines, and documentation of Wojnarowicz's performances and exhibitions. The collection traces the artist's trajectory from his early years as an aspiring writer and first recognition for his "Rimbaud in New York" photos, to his later years, when he found success as an artist, and became an impassioned AIDS activist.

The Steve Lafreniere Queer Zine Collection **SOLD**

👉 **LINK:** https://www.arthurfournier.com/Steve_Lafreniere_Queer_Zine_Collection.pdf

An historically important and intact collection of rare serials and ephemera created by LGBTQ+ artists and publishers during the height of the Queer Zine explosion from the mid 1980s through the 1990s, including rare items exhibited at the SPEW conferences in Chicago and L.A. in 1991 and 1992, and at Copy Machine Manifestos in Brooklyn and Vancouver in 2023 and 2024, including significant runs of at least seventy individual zine titles by more than fifty different creators.

The Hotel Amazon NYC Underground Hip Hop Collection **ON HOLD**

👉 **LINK:** https://www.arthurfournier.com/Hotel_Amazon_Archives.pdf

A landmark collection in the history of hip-hop from the archives of Leonard Abrams, incorporating the formative papers of Hotel Amazon, Milky Way, Hype, Wild Thing, Submarine along with original mixing board recordings of debut performances by Native Tongues Collective artists including Queen Latifah, De La Soul, Tribe Called Quest, and others.

The Sara L. Press Collection of John Fahey

👉 **LINK:** https://www.arthurfournier.com/The_Sara_L_Press_Collection_of_John_Fahey.pdf

A small trove of original art, writing, and music by the legendary guitarist from the collection of noted book artist Sara L. Press, alongside her own draft versions for an artist's book about her relationship with Fahey and the origin of the present materials

A small archive of materials by and about Ulises Carrión **SOLD**

👉 **LINK:** https://www.arthurfournier.com/Ulises_Carrion_Collection.pdf

19 items of various format and description by and about the Mexican mail and conceptual artist Ulises Carrión, sent by him to a colleague named "Beatriz" in Mexico City between 1978 and 1978.

NEW ARRIVALS

II. MUSIC & PERFORMANCE

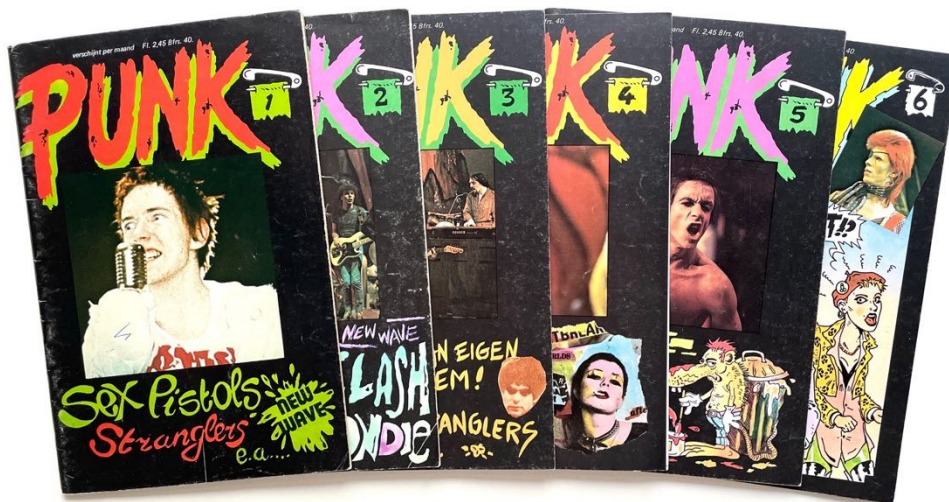


1. Howell, John (ed.). **Alive. Nos. 1 (July/August 1982) through 3 (Nov./Dec. 1982) (all published)**. New York: Alive Magazine, 1982. First Edition. Complete run in three issues. 43-50 pp. each. Offset on glossy commercial stock in illustrated wrappers. Illustrated throughout. 4to. Very good. Slight signs of wear to covers, issue 2 with small area of abrasion to back cover, but overall clean and bright. [2670] **\$650 USD** *All three issues of this exciting, savvy, and too-short-lived publication. Subtitled "The New Performance Magazine," Alive was started by John Howell after he left his position as editor of another New York-based performance magazine, Live (originally titled Performance Art), a publication of Performing Arts Journal. With Alive, he set out to cover a younger generation of performing arts with new-wavey flair, evident in the first issue's featuring of the growing night club-art scene crossover represented by venues like Danceteria and The Mudd Club (the founders of which, Jim Fouratt and Steve Mass respectively, are interviewed therein), alongside coverage and reviews of the latest theater, music, dance, and art. Other artists covered throughout the magazine include: Richard Foreman, Laurie Anderson, Sonic Youth, Cindy Sherman, Vito Acconci, Robert Wilson, Gang of Four, Spalding Gray, Sandy Skoglund, and many more. The magazine's brief existence belies the richness of its contents, though it has meant that sets are exceedingly uncommon.*
2. **Invitations to three Hype parties. With one admission bracelet.** New York: 1988-1989. First Edition. Three printed invitations, offset on various commercial stocks of slightly varying size (individual details below). Together with: faux-gold chain bracelet with ink-stamped paper tag attached by string. Very good. [2686] **\$750 USD** *A small collection of ephemera for "Hype" events, one of several names (others included "Milky Way" and "Hotel Amazon") under which a series of legendary hip-hop nightclub parties were organized by Leonard Abrams in the late 80s and early 90s, influential in bringing hip-hop music from the outer boroughs into downtown NYC night life, and from there, to the wider world. The present ephemera correspond to events spanning a short period from the end of 1988 to the beginning of 1989. The individual items are: [1] Invitation to Hype Opening Night, Sat. Dec. 10, 1988, featuring a DJ set by Afrika Bambaataa.*

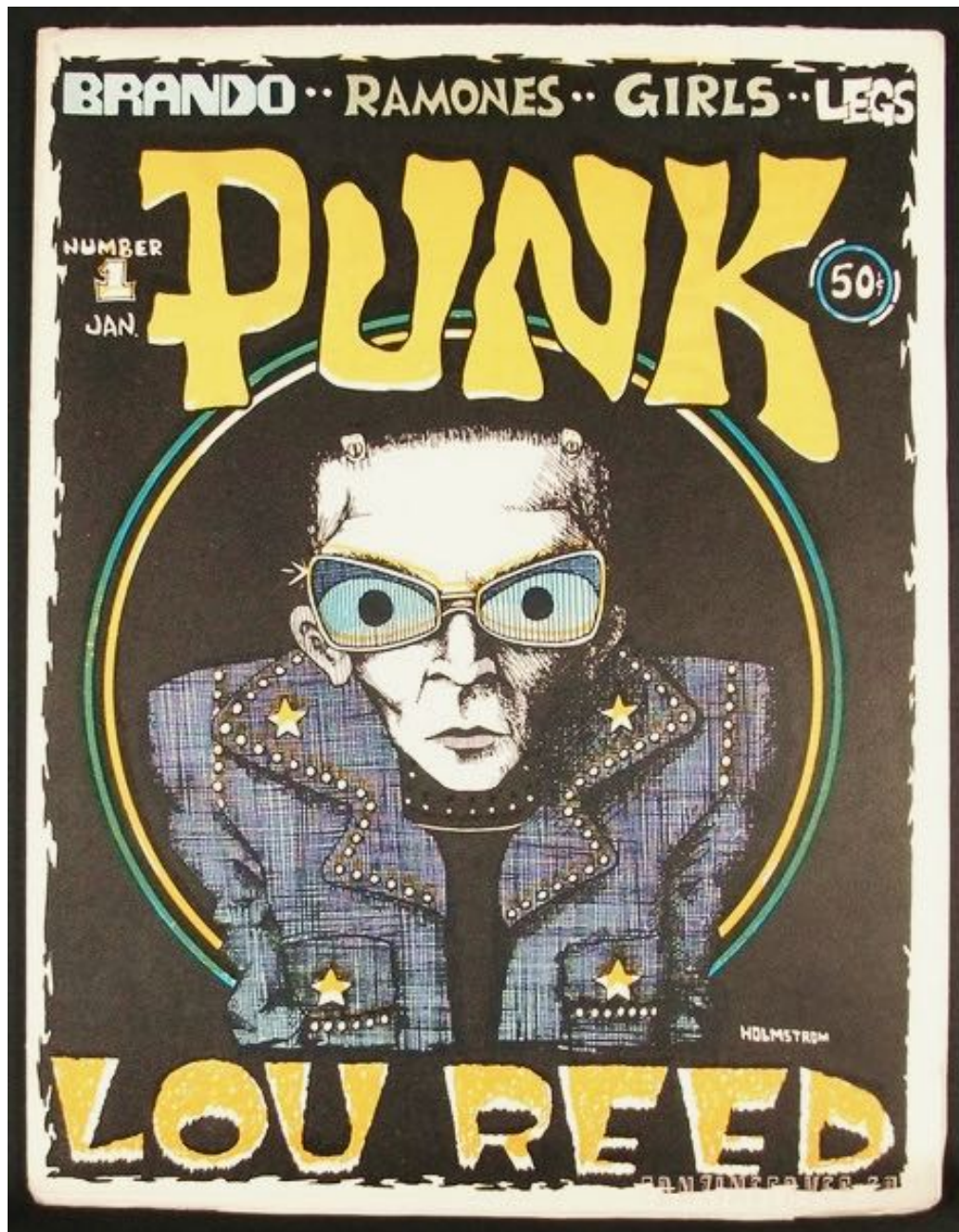
Recto with white text "Hype" over gray and gold marbled pattern, verso with event details in black. Offset on white, glossy, stiff commercial stock. [2] Hype Opening Night gold bracelet. Faux-gold chain bracelet with attached tag bearing event details for the Dec. 10 Hype opening night event. Presumably wearing the bracelet conferred admission to the event. [3] Invitation to New Year's Eve at Hype, [Dec. 31, 1988], featuring Afrika Bambaataa, Vandy C. & Bill Blast, with special guest DJ Mark Kamins, "plus: Balloons, Hats, Noisemakers, Savage Beauty." Recto with image of eagle statue over red and black marbled pattern, verso with event details in black. Offset on red, stiff commercial stock. [4] Invitation to event at Hype, Sat. Jan. 7, 1989, featuring "The Awesome Two: Special K. & Teddy Ted," plus: "delirious Algerian pop: The Rai Party," featuring DJ Andrea Pennisi. Recto with black text "Hype" over brown and black marbled pattern, verso with event details in black. Offset on cream thin commercial stock. [Note: A larger collection of materials, constituting the archives of Leonard Abrams in his capacity as organizer of these events, is also available. More information and a complete item list is available upon request.]



3. Rijff, Lodewijk and Ger Rijff. **Punk. Nos. 1 (ca. 1977) through 6 (ca. 1978) (all published).** Ridderkerk and Dordrecht, Netherlands: "Sari" B.V., n.d. (ca. 1977-1978). First Edition. Complete run in six issues. 48 pp. each, offset on commercial stock in glossy color illustrated wrappers. Illustrated throughout. Text in Dutch. 8vo. Very good. Light edgewear, otherwise clean and tight. [2669] **solid** Complete run of this very attractive Dutch punk fanzine. Sex Pistols, Blondie, and The Stranglers feature especially heavily in the contents (i.e. in almost every issue), with additional coverage of an array of other punk, new wave, and related acts from the famous (Iggy Pop, The Clash, David Bowie) to the lesser-known (Stinky Toys, Radiators From Space, God's Heart Attack). The magazine is especially distinguished by its attractive page layouts and occasional excellent punk-cartoon illustrations by Ger Rijff. Very scarce, especially complete.



4. **Punk Magazine [NYC] PUNK Magazine. Nos. 1 (January 1976) - 17 (May/June 1979) (all published).** New York: Punk Publications Inc., 1976-1977. First Edition. A complete run in fifteen issues, numbered 1 to 17 (nos. 9 and 13 were never released). 4to. Very good . Variously folded and stapled ; most with pictorial wrappers. **sold** [1302] *A complete collection of Punk Publications' print run during the early days of "punk rock," which some historians argue came to be named for the magazine. Equally important to Jamie Reid's graphic design for the Sex Pistols in London, it is nearly impossible to imagine the subsequent development of punk/underground music in the 1970s without John Holmstrom's brash cartoon overlay, emphasizing the scene's anti-authoritarian and crassly humorous aspects. Fundamental and essential for any collection dealing with punk music, performance, fashion, graphic design, or visual art.*



III. FILM



5. **Spiral. Nos. 1 (Oct. 1984) through 9 (Oct. 1986) (all published).** Pasadena, Calif: Spiral Group, Inc, 1984-1986. First Edition. Complete run in nine issues. Most issues in oblong 8vo. format with plastic comb binding, from 59-71 pp., offset on various stocks with stiff illustrated covers. Issue 3 is a 60-minute audio cassette with contents printed on insert, and Issue 7 consists of 39 loose postcards in silver printed wrapper. Very good. [2676] **\$2000 USD** *A full run of this unique magazine for independent filmmaking, edited by the founder and former director of the Pasadena Filmforum (later the Los Angeles Filmforum) Terry Cannon. Conceived as a non-academic organ for the community of independent filmmaking, which would publish not only lively criticism and discussion but also writings and artworks in other media by filmmakers themselves. Indeed, its pages feature a variety of contributions including drawings, collages, photography, scripts for film and narration, and autobiographical and creative*

writings from contributors including George Kuchar, Willie Varela, James Broughton, Pat O'Neill, Bruce Conner, John Schlesinger, Bruce Elder, Jane Brakhage, and others, as well as a steady stream of essays, criticism, and reviews. Notably each issue features a "Point of View" section in which filmmakers and readers were invited to respond to a provocative Statement and a series of guiding questions on a particular topic related to independent filmmaking, such as its possibility for political statement, its exclusionary nature, or the deleterious effects of commercial influence. One issue per year was also published in an experimental format, with Issue 3 appearing as a 60-minute audio cassette featuring interviews, music, audio tracks from films, and more, and Issue 7 as a deck of 39 postcards featuring artworks by various contributors. In short, a very lively magazine of underground film in the 1980s, too-little known, and with only one institutional holding in WorldCat.

6. **Frauen und Film. Nos. 1 (1974) through 47 (Sept. 1989) (head of series).** Berlin and Frankfurt: Various, 1974-1989. First Edition. Unbroken head-of-series run, comprising all of the magazine's significant initial series, i.e. nos. 1-34, published in Berlin until 1983, and a representative run of its continuation in Frankfurt under new editorship. Issue 1 only is a contemporaneous reprint (as indicated in red on the cover), issued by the publishers a year later in 1975; the rest are first editions. Offset on commercial stock, nos. 1-34 staple bound, and from no. 35 perfect bound, in stiff illustrated wraps. Occasional illustration throughout, text in German. 8vo. Very good. [2681] **sold** *A significant run from the first decade-and-a-half of this groundbreaking German feminist film magazine. Frauen und Film emerged from the second-wave feminist movement and initially sought to analyze and advocate for the participation of women in filmmaking, and to address sexist discrimination and exclusion in the industry. Its initial Berlin-based run of 34 issues, published by a growing editorial collective under the*



directorship of Helke Sander, addressed various practical concerns of film work, and stressed consciousness-raising and collective organization and actions. As a retrospective editorial in issue 21 characterized it: "Frauen und Film waged a critical offensive against sexism, coupled with a struggle for an independent, oppositional feminist culture." These earlier issues, in the saddle-stapled format, also exhibit remarkable design, with many excellent surrealist-photomontage covers. Issue 34 announces a change in editorship and consequently of outlook, with the magazine to be taken over by a younger group based in Frankfurt. The new collective sets out its own agenda in their first issue, no. 35, with an editorial titled "Lost Daughters Who No Longer Want to Come Home." From this issue, the magazine's approach is more academic and theoretical, along the lines of Frankfurt School-inspired critical theory, and develops a historiography of women's filmmaking. The last 12 issues included in the present collection are representative of the magazine's new direction.



Frauen und Film

im
Rotbuch
Verlag

nr. 15

filmpolitik

5.- dm

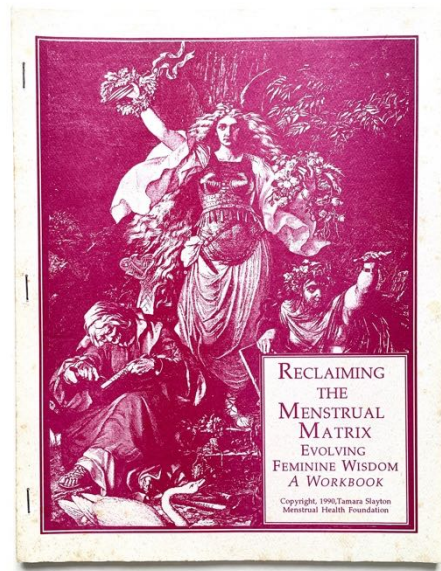
feminismus und film: I like chaos, but I don't know, whether chaos likes me" – drei westberliner filmproduzentinnen – „wenn der hahn . . ." fragen an die herren der filmförderungsgremien – autonom und subversiv: initiative frauen im kino – leserbriefe –

IV. GENDER & SEXUALITY

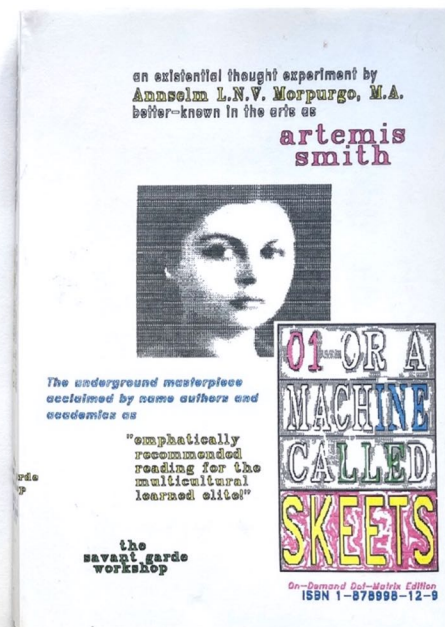
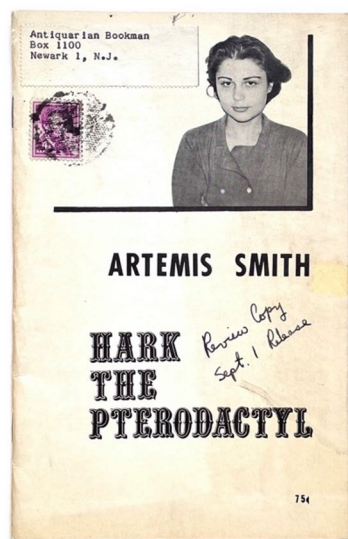


7. **Sexpol. Nos. 1 (Jan. 1975) through 39 (Oct. 1980) (all published).** Paris: La Revue Sexpol, 1975-1980. First Edition. Complete run of 39 numbers in 36 issues. Approx. 50 pp. each, offset in black on commercial stock in glossy color printed wrappers. Illustrations throughout. Text in French. 4to. Very good. Lightly handled but overall clean and bright. [2664] **sold** A full run of this late-70s French magazine of sex, sexuality, and politics. Grounded in, but by no means limited to, the ideas of Wilhelm Reich, who is credited with coining the term and concept of "sexpol," the Sexpol magazine introduces its mission in a manifesto, titled "Itinéraire Balisé pour (S)explorateurs Prudents" ("Trail Markers for the Prudent (S)explorer"), printed on the inside back cover of the first three issues, in which they discuss the magazine's twin concerns: "We are not fooled by words. We work with them, and against them if possible. Sexology: discourse about sex... Politics: discourse against sexuality. Between the two lies the chasm of separation; dogmatic thinking opposes the dynamic reality of life as it is lived. For we want to consider sexuality as the most intense expression of liberated vital energy." Across its 39 numbers Sexpol proceeds to (s)explore every possible nuance of the two domains and their meeting in thematic issues on such topics as: the couple, censorship, drugs, food, homosexuality, violence, nature, group sex, prisons, education, music, feelings, and mysticism. Sexpol also features generous sections of reader response, and twice in its run devoted most of an issue to readers' contributions. Even in the face of its dynamic textual contents, though, Sexpol may be most distinguished by its astonishing graphic artists, with excellent and distinctive illustrations throughout by a slate of repeat contributors including Claude Gaisne, Jean Caillon, Christian Gaudin, and Zouzou, and many issues featuring fully pictorial centerspreads. The present set also includes several instances of supplements, ephemera, and one folded poster laid in to issue 12. Full sets of the magazine are very scarce, with only one complete and two partial holdings at US institutions (as of April 2026).

8. Slayton, Tamara. **Reclaiming the Menstrual Matrix: Evolving Feminine Wisdom, A Workbook.** Santa Rosa, Calif.: Menstrual Health Foundation, 1990. First Edition. 50 pp., plus [28] unnumbered pages of prefatory and introductory materials. Offset on letter-size commercial stock, side-stapled in stiff illustrated wrappers. Illustrated throughout. 4to. Very good. Slight toning, foxing to covers but overall clean and bright. [2672] **sold** *An educational workbook designed to demystify and destigmatize menstruation, written by the executive director of the Menstrual Health Foundation, itself "dedicated to creating a new way of thinking about menarche, menstruation & menopause." The booklet, combining second-wave feminism with an ecological consciousness, is also very effectively designed, featuring a montage of found illustrations throughout.*



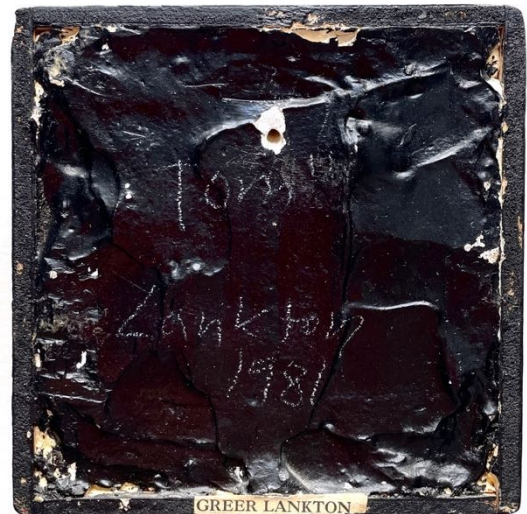
9. Morpurgo, Anselm L.N.V. (aka "Artemis Smith"). **Three titles by Artemis Smith.** Various [New York]: Various, 1959-1992. First Thus. Three titles in various formats (see below for individual details). Very good. [2598] **sold** *Three disparate and very scarce titles from across the mysteriously illustrious career of pioneering queer experimental writer "Artemis Smith," a sometime-pseudonym of Anselm L.N.V. Morpurgo. It is difficult to discern fact from self-mythologizing fiction in Morpurgo's biography, but she appears to have begun as an early queer activist and writer of lesbian pulp fiction in the late 1950s, expanding into more experimental poetry, drama, and fiction in the 60s and 70s, before turning toward speculative, experimental,*

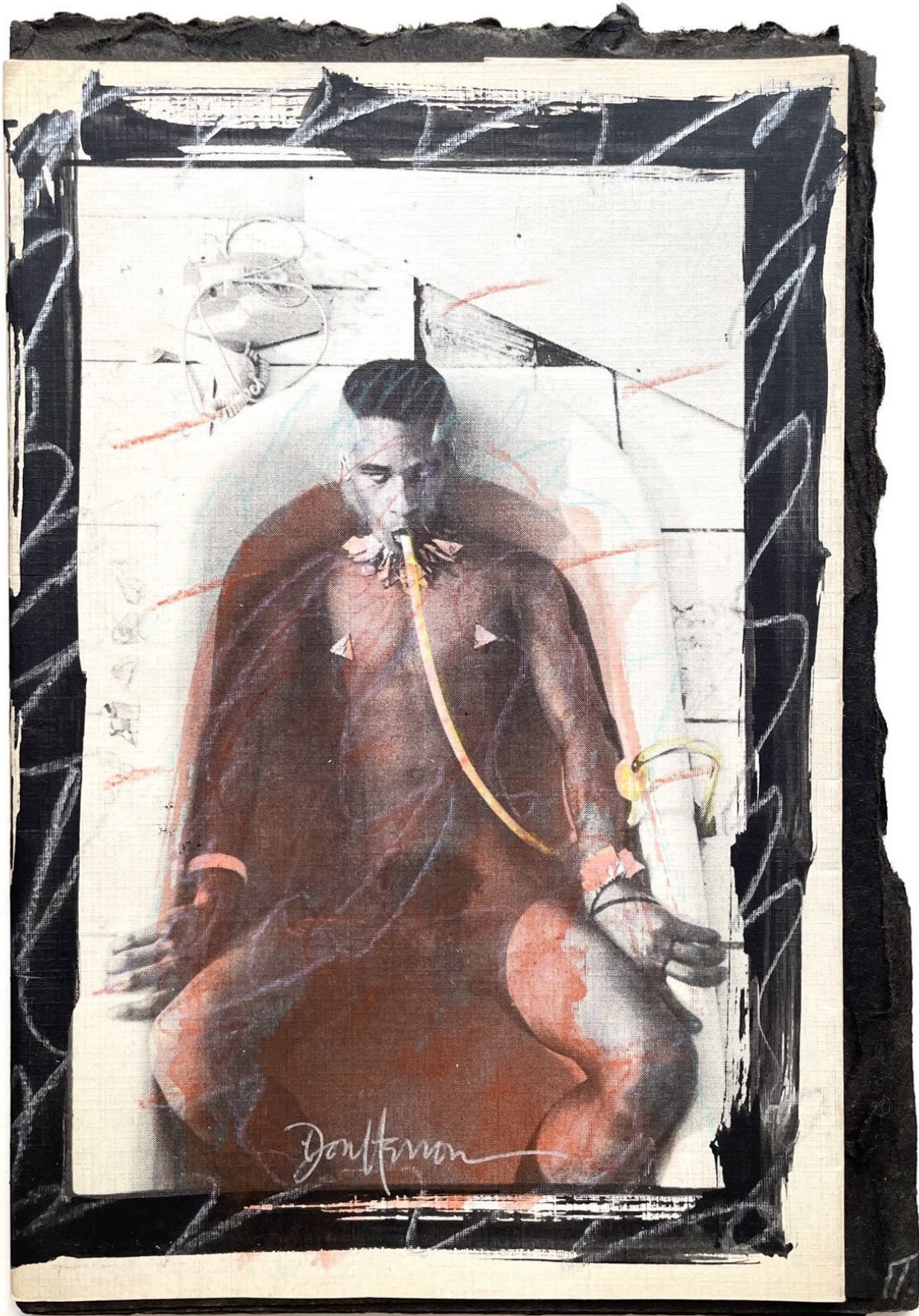


and postmodernist engagements with science, cybernetics, and philosophy. The three books in the present collection roughly represent each of these phases of her career. Meanwhile a full account of her esoteric life and works, which continue to the present day, remains to be undertaken. The individual titles are: [1] *The Third Sex*. 1959. Beacon : New York. 156 pp. in stiff illustrated wrappers. First edition. The second, but most successful, of Morpurgo's early lesbian pulp novels under the Artemis Smith pseudonym. [2] *Hark the Pterodactyl*. 1963. Vague Press : New York. [20] pp. saddle stapled in stiff illustrated wrappers. Possibly a later reprint? A small chapbook of experimental poetry. This copy with ink inscription on front cover denoting "review copy," as well as a mailing label and cancelled stamp. [3] *01 or a Machine Called SKEETS*. 1992. *The Savant Garde Workshop* : Sag Harbor. 330 pp. dot-matrix printed on commercial stock in stiff glossy printed wrappers. "Monochrome Edition. First Binding, 50 copies, November 1992," from copyright page. Inscribed. According to the cover copy, "an existential thought experiment ... the underground masterpiece acclaimed by name authors and academics as 'emphatically recommended reading for the multicultural learned elite,'" and categorized according to the back cover as "science fiction, existentialism, (postmodern philosophy as literature)." Also distinguished by the claim of being the first on-demand-printed, desktop-published novel, produced on a dot-matrix printer. This copy designated "press spoilage, review copy, not for sale" in blue ink to top right corner of first page, but additionally inscribed by the author "To Marilyn" in red ink to copyright page.

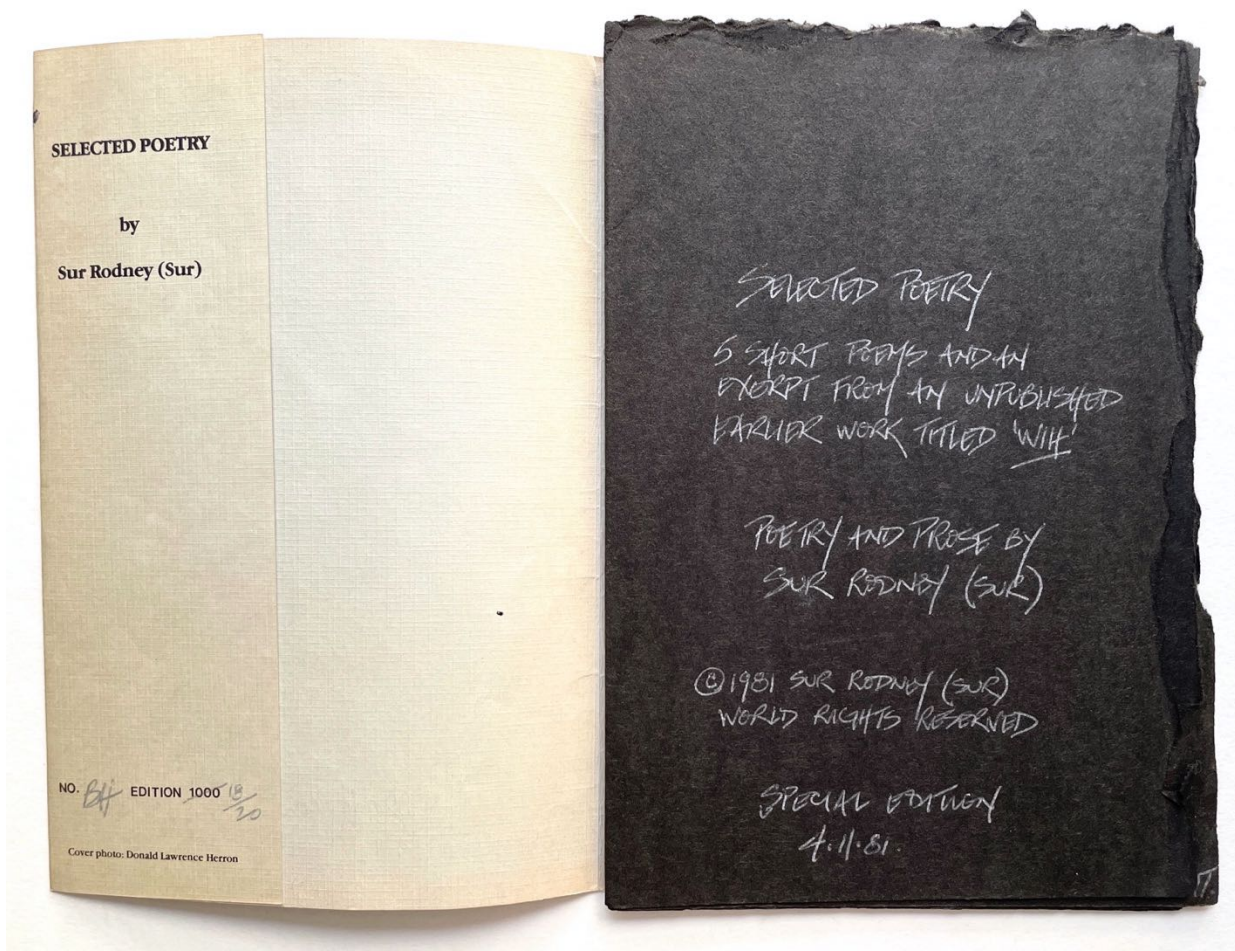
V. QUEER ART IN NEW YORK: BEFORE & AFTER AIDS

10. Lankton, Greer. **"Tom" [Belly Button Sculpture]**. 1981. Painted plaster in artist-made wood frame, titled, signed, dated, and labeled on verso. 5 x 5 x 2" [2667] **sold** Realistically-painted plaster cast sculpture of a belly button, an abiding thematic and aesthetic obsession for the artist. Greer Lankton was a transgender artist important in the East Village art scene of the 1980s, best known for her life-size doll sculptures.

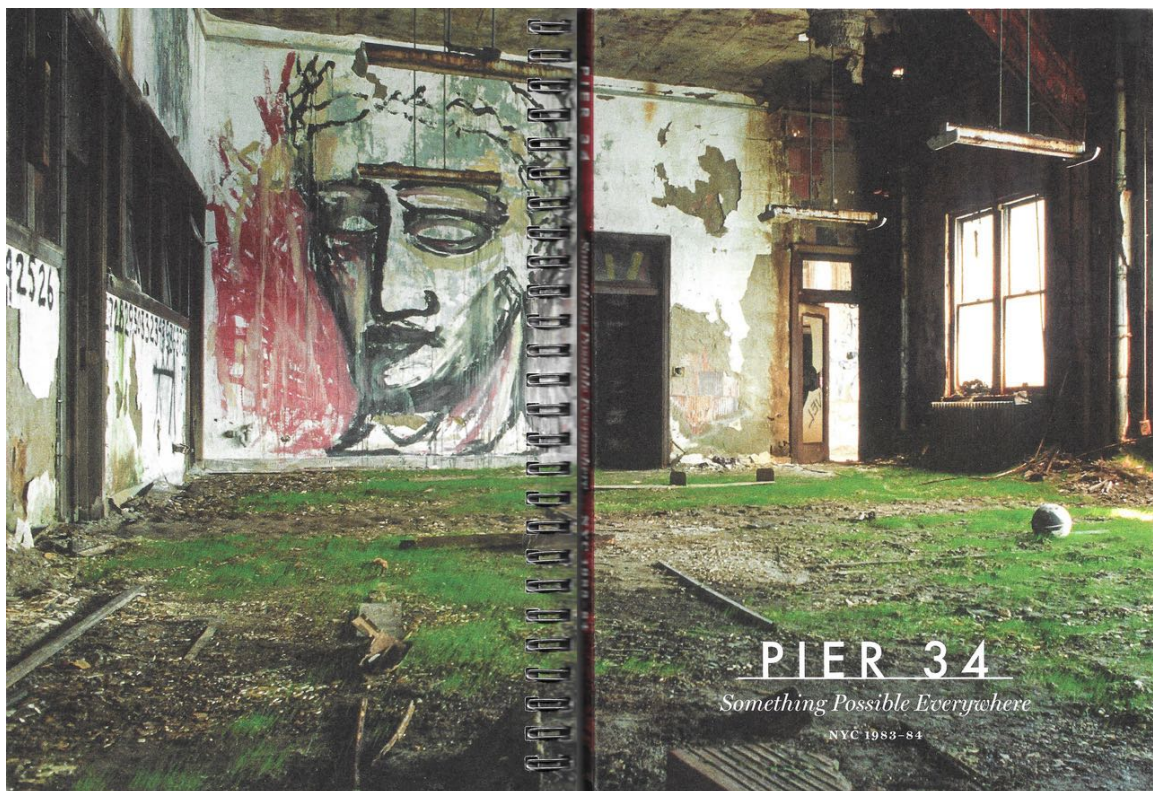




11. Sur Rodney (Sur). **Selected Poetry [Special Edition]**. New York: New York City, 1981. Limited Edition. [16] pp., silver ink manuscript on hand-torn black construction paper, folded into one signature and laid in to stiff offset illustrated wrapper with additional hand illustration. 8vo. Near fine. Light toning to printed wrappers. [2671] **sold** *A slim early chapbook of poetry and prose ("5 Short Poems and an Excerpt from an Unpublished Earlier Work Titled 'WIH'" per the subtitle) by the noted queer Black artist, archivist, and activist Sur Rodney (Sur), associated with the Downtown New York scene. This copy from a "Special Edition," limited to 20 copies, of which this is numbered 18 and additionally numbered "BH" to inside front cover flap. Where the standard edition was printed offset and staple bound, the special edition consists of the same text written entirely in silver ink in the author's hand on torn black construction paper, signed and dated at the end of each poem, and laid unbound into the printed wrappers from the standard edition. The wrapper, which features a front cover photo of Sur by photographer Don Herron, from his series of artists in bathtubs, is signed by Herron and features additional hand coloring. (Sur spoke about Herron and his photography to Vice in a 2018 article on Herron's photo series). According to a colophon note at the end of the chapbook, "All poetry was inspired by [Sur's] lover G. whom he met in 1970," and the book is indeed an intimate work of queer romance on the precipice of the AIDS crisis. While the standard edition states a limitation of 1000 copies, WorldCat locates only three institutional holdings (catalogued as "Prose and Poetry: 5 short poems..."), and no holdings anywhere of this Special Edition.*

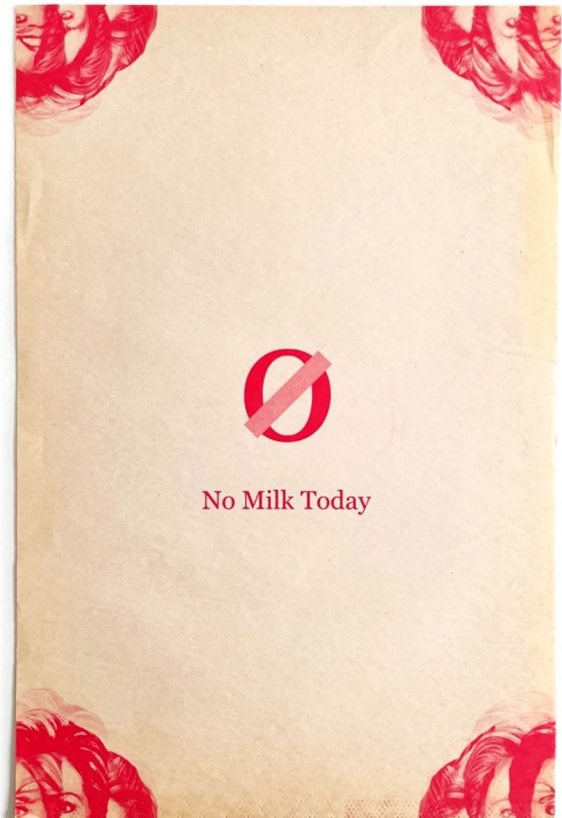
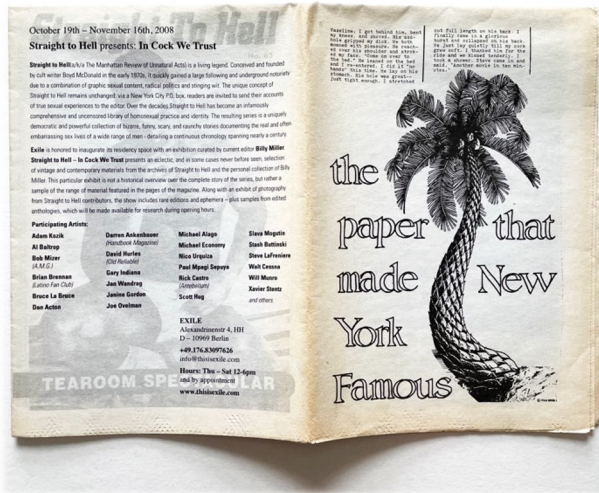


12. [Wojnarowicz, David]; Jonathan Weinberg and Annie Wischmeyer (eds.); Andreas Sterzing (photo.). **Something Possible Everywhere: Pier 34 NYC, 1983-84**. New York: Hunter College Art Galleries, 2016. First Edition. 77 pp. Illustrated throughout in full color. 4to. Very good. [2689] **sold** *The rare, limited-edition catalogue for a 2016 exhibition at Hunter College's 205 Hudson Gallery which revisited the use of the derelict Pier 34 in Manhattan as an illicit extra-institutional art space in 1983-1984. The Pier 34 project was primarily instigated by David Wojnarowicz and Mike Bidlo, who invited the participation of a long list of other artists to paint directly on the pier's crumbling walls or install their works in and around the abandoned building complex. Though the building was subsequently demolished by the city and the artworks destroyed, the 2016 exhibition and the present catalogue depict the space in remarkable photographs by Andreas Sterzing taken while the space was active, and also exhibited other contemporaneous artworks by a number of the associated artists. The present catalogue is very uncommon, with only four institutional holdings listed on WorldCat.*



13. Miller, Billy (curation, design); Jan Wandrag (design). **Straight to Hell presents: In Cock We Trust, exhibition ephemera**. Berlin: EXILE Gallery, 2008. First Edition. Three items of exhibition ephemera in various formats (see below for individual descriptions). Very good. Light toning and wear to edges. [2688] **\$350 USD** *A collection of ephemera related to the 2008 exhibition "Straight to Hell presents: In Cock We Trust" at the EXILE gallery in Berlin, curated by Billy Miller. Straight to Hell (also known as "S.T.H." and often alternatively titled or subtitled: "The Manhattan Review of Unnatural Acts") was an infamous and long-running underground gay pornographic magazine, originally founded in the early 1970s by Boyd McDonald. It primarily published reader-submitted stories of sexual encounters, minimally edited, and thus served as an informal archive of homosexual practice and identity. Miller served as the magazine's editor beginning in the late 1980s, and curated the EXILE exhibition with selections from his tenure as well as from his own*

archive, with additional contributions by a variety of artists and queer zine publishers. The present collection of exhibition ephemera includes the following: [1] Exhibition catalogue brochure. Offset on newsprint, folded four times to make a multi-panel fold-out brochure, with contents including exhibition overview, an interview with Miller, an introductory essay by Mitzel, an interview with Boyd McDonald, an essay by Bernard Welt, and selected imagery from the magazine. The verso of the full folded-out sheet constitutes an exhibition poster with a 4x4 grid of reproduced magazine covers. [2] "The United Cocks of America - One Hollar," exhibition keepsake poster designed by Jan Wandrag. Offset on newsprint, folded. Recto and verso are both printed with a 5x8 grid of a mock US dollar bill, with text changed to "One Hollar" and "The United Cocks of America," and additional subtle and unsubtle alterations to text and imagery referring to penises and anuses. Printed guidelines indicate that the bills are intended to be individually cut out. [3] No Milk Today exhibition keepsake poster. Offset in red on tan newsprint, folded. No Milk Today was another magazine edited by Billy Miller; this poster was made available at the EXILE gallery exhibition.



VI. FASHION



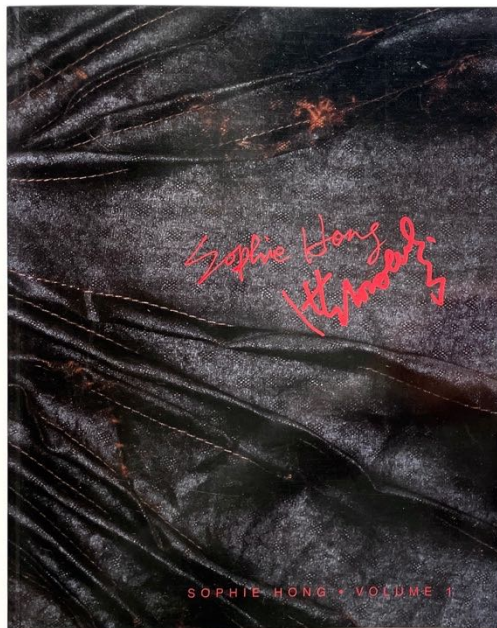
14. [Terry Jones]. **i-D, nos. 1 (1980) - 14 ("All Star Issue," 1983) (head of series)**. [Terry Jones] T.J. Informat Design Ltd., / i-D Productions Ltd. / Levelprint Ltd., 1980-1983. First Edition. Fourteen numbered issues, ca. 32-84 pp. each, comprising an unbroken head-of-series run. Nos. 1-13 are oblong 4to ; no. 14 is 4to. Includes the flexidisc laid in to issue 4, often missing. Very good, some issues with slight wear to covers and spines. Stab and then saddle stapled. [2662] **sold** Founded by Terry Jones as an independent fanzine in 1980 (printed at Joly MacFie's venerable Better Badges), the first issue of *i-D* announced a fresh new voice in post-punk print journalism. "Style isn't what but how you wear clothes. Fashion is the way you walk, talk, dance, and prance," Jones proclaimed. "Through *i-D*, ideas travel fast and free of the mainstream - so join us on the run." Making good on the promise, *i-D* quickly became the indispensable underground fashion, style, and pop music serial of its era. After three years of going it alone (with support from the sidelines by the likes of Elio Fiorucci) Jones enlisted the help of Time Out publisher Tony Elliott in 1984 to transform *i-D* into the successful commercial newsstand product for which it is widely known. Our set of nos. 1 to 14 includes both the thirteen original fanzines and the first of the "news stand" editions, documenting the beginning of that evolution. Along the way, the magazine served as a training camp for forward thinking writers, designers and photographers. Still a force in fashion and style journalism to this day as a web-based platform, "*i-D* features people in fashion, music, art, clubs, film and every other creative field, and has prided itself on being the first to scout talents such as Wolfgang Tillmans, Nick Knight, Dylan Jones, Juergen Teller, Caryn Franklin and Craig McDean, who all started their careers here." This set is notable for early and influential photography by Nick Knight, Mark Lebon, Mario Testino, Simon Brown, James Palmer, Peter Ashworth, and Thomas Degen, among others, along with appearances by cultural luminaries including Sade, Spandau Ballet, David Claridge, Madonna, Steven Berkoff, Issey Miyake, Vivienne Westwood, Morrissey, Scarlett O'Horror, and others.

15. **The September Issues. Nos. 0 ("The Power of the Femme" issue, 2017) through 3 ("Revisionism" issue, 2019) (all published).**

Los Angeles: The Iris Circle, 2017-2019. First Edition. Four issues comprising a complete run of print issues. Illustrated throughout. Folio. Very good. [1922] **\$650 USD** *Complete run of the print issues of feminist fashion magazine The September Issues (issue 4 published digitally in 2020). Individual issues/themes/covers are: #0, "The Power of the Femme," 2017 (cover 2); #1, "That Was Then, This is Now," Spring/Summer 2018 (cover 2); #2, "Seduction," Autumn/Winter 2018 (cover 2); #3, "Revisionism," Autumn/Winter 2019 (cover 3). From the editorial statement by founder/creative director Mary Rozzi in issue 0: "The September Issues aims to challenge and redefine women's publishing. We set ourselves apart from our contemporaries by creating for an audience that is not only interested in fashion, but is politically and socially aware." A refreshingly non-ad-centric women's fashion magazine with ride-ranging and diverse contents.*



16. Hong, Sophie. **Sophie Hong. Vols. 1 (1998) and 2 ("à Paris," 2012).** Taipei: Editions Moishe / Librairie Le Pigeonnier, 2012. First Edition. Two volumes, about 70 pp. each, color inkjet on glossy stock, French folded, in stiff printed wrappers. Text in French and Chinese. Chiefly illustrated. Large 4to. [2611] **sold** *Two catalogues, published as Volume 1 and Sophie Hong Volume 2, for the Taiwanese fashion designer Sophie Hong.*



VII. PSYCHEDELICS, NEW AGE SPIRITUALITY, & BACK TO THE LAND



17. **Gandalf's Garden. Issues 1 (May 1968) - 6 (1969) (all published).** London: 1968-1969. Six numbers, 30-34 pp. each, comprising a complete run of the important counterculture magazine published by Muz Murray, illus. throughout. Large 4to. Very good, with only minor handling marks to be expected. Illus. glossy wraps, saddle stapled. [1304] **sold** A rare full set of the "overground" free press periodical published by the eponymous hippie community operating out of a storefront in World's End during the late 1960s. *Gandalf's Garden* emphasized the mystical interests of the period, advocating for meditation and psychedelics in contrast to hard drugs. Contributors included Christopher Logue, Adrian Mitchell, Joan Baez, Spike Milligan, Mark Western, Mary Caine, Colin Bord, and Legolas. Per Murray's introduction to the serial in issue no. 1, "GANDALF'S GARDEN is the magical garden of our inner worlds, overgrowing into the world of manifestation. GANDALF'S GARDEN is souflow from the pens of creators - mystics, writers, artists, diggers, delvers and poets. A wellspring of love and anguish that those with searching thirsts may drink thereof. As in the Stone Gardens of the Orient, where Soul Wizards sit within the stimulus of their own silences, contemplating the smoothness of the million pebbles, so should we seek to stimulate our own inner gardens if we are to save our Earth and ourselves from engulfment." Notable for its exceptional graphic art. Rare. Though many institutions have access to the first five issues through Underground Press microfilm collections, physical holdings are uncommon in North America.
18. **Innerspace. Nos. 1 (Oct. 1966) through 5 (American Indian Issue, ca. 1967) (all published).** New York: Inner Space, 1966-1967. First Edition. Complete run in five issues. [20]-[28]pp. each, offset on commercial stock, saddle stapled in illustrated self wrappers. Illustrated throughout. 4to. Very good. General light toning, very minor shelfwear, but overall clean and clear. [2675] **sold** All five issues published of this "Magazine of the Psychedelic Community." With contributions from several luminaries of the 60s hippie, counterculture, and psychedelic drug



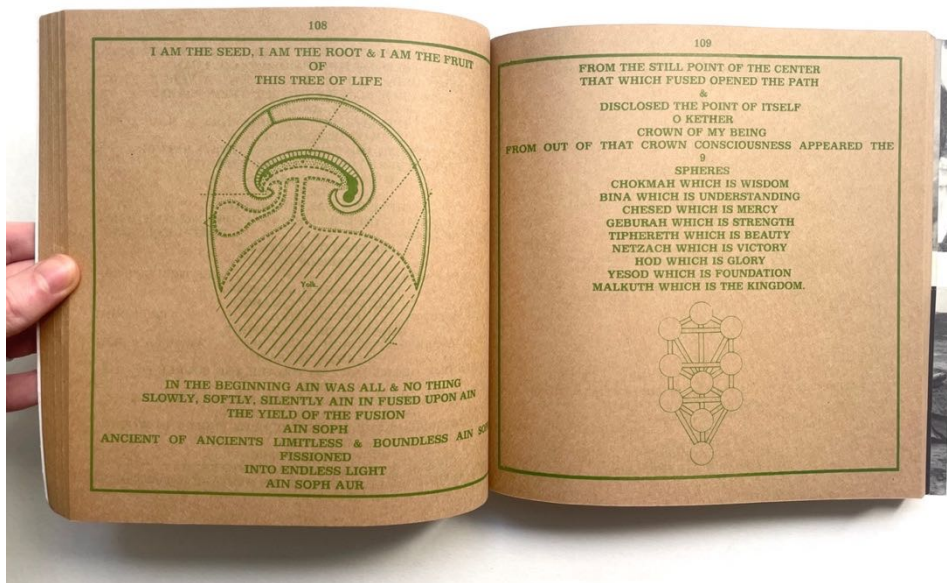
scenes including Timothy Leary, Arthur (Art) Kleps, Peter Stafford, and Lisa Bieberman, as well as reports from various localized groups and events including Drop City, San Francisco Diggers, and the Human Be-In. Also valuable are book reviews, generous sections of reader correspondence, and bibliographies of citations for recent research papers on psychedelics. Complete sets of the magazine are scarce.



19. Dass, Ram (intro.); Nooruddeen (aka Stephen) Durkee (ed. and design). **Seed**. New York: Harmony Books, 1973. First Edition. 210 numbered pages printed offset in green on brown stock, followed by 120 pp. printed offset in black on white glossy perforated cardstock and a final [32] pp. section in green on brown stock, all perfect bound in stiff printed wrappers. Illustrated throughout. Square 8vo. Very good. General minor shelfwear, bottom right corner of front cover with light crease, spine with minor creases but not cracked. [2682] **sold** The first in a series of lesser-known followups to the wildly successful *Be Here Now* by Ram Dass, which was seminal in bringing ideas and practices from eastern spirituality and yoga to the US. While the present volume is often also attributed to Ram Dass, he authored only an introduction, in

which he attributes the book to "my travelling companion, in collaboration with others of us," who are not explicitly named. The book's overall editing however, as well as the distinctive format, design, and layout which resemble that of *Be Here Now*, can be attributed to Nooruddeen (née Stephen) Durkee, who originally established the Lama Foundation alongside his wife Barbara Durkee and Jonathan Altman, with which Ram Dass was affiliated and originally produced *Be Here Now* and its prototype, *From Bindu to Ojas*. *Seed* further pursues the transmission of eastern

spirituality, and is structured in three parts: [1] an ecstatic spiritual text which also strings together a patchwork of quotations and illustrations from a wide variety of sources; [2] a section of various images printed on both sides of perforated cardstock in a two-by-two square grid, which were designed to be removed and utilized for games or divination rituals; and [3] a final section reproducing a portion of the I Ching, also laid out in a two-by-two square grid and designed to be cut out along printed guidelines. All perforated and cut-out contents in the present copy are intact, although it lacks an accompanying folded "game board" poster, as with almost all copies which come up for sale.

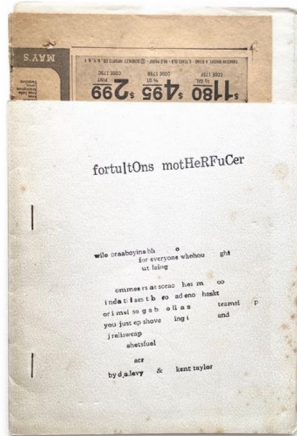


20. [Gaskin, Stephen] "Stephen and the Farm". **Hey Beatnik!: This is the Farm Book**. Summertown, Tenn: The Book Publishing Co, 1974. First Edition. [104] pp., multicolor offset on commercial stock in stiff illustrated wrappers. Illustrated throughout. 4to. Very good. Minor general wear to covers, interiors clean and bright. [2683] **sold**

A very colorful, very groovy volume produced by one of the most successful, largest, and long-lived of the hippie intentional communities of the counterculture heyday, founded by Stephen Gaskin in 1971 when he led a caravan of 60 cars from the Haight-Ashbury scene to 1200 acres of farmland in Tennessee. The spiritual foundations as well as the daily operations of "The Farm," as it was called, are exhaustively detailed in the present book, with some individual sections attributed to members of the various specialized crews, e.g. "Horses" by "Dawn and the Horse Crew" or "Construction" by "Robert for the Construction Crew." Other sections include "Farming," "Work," "The Bank," "The School," "Foodage," "Healing," "Sunday Morning Service," and many others. A must-have for anyone interested in hippie communes.

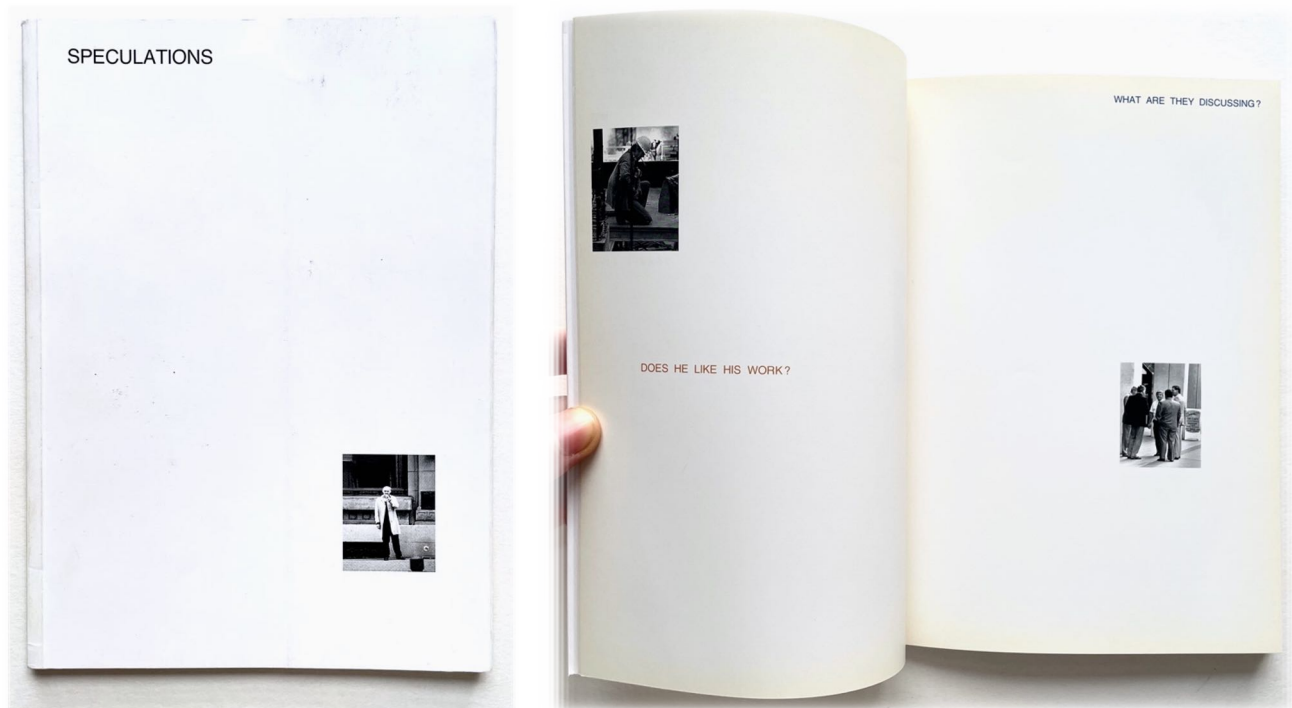


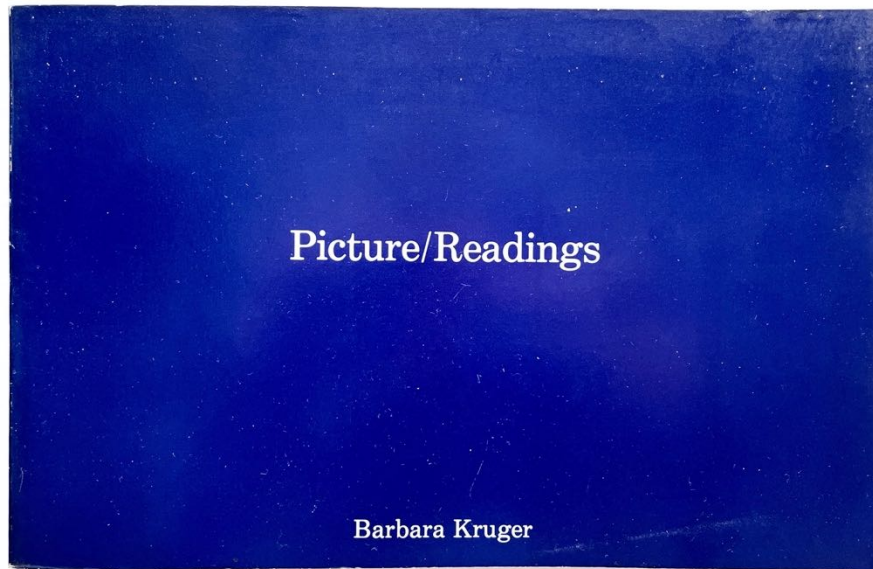
VIII. ARTIST'S BOOKS



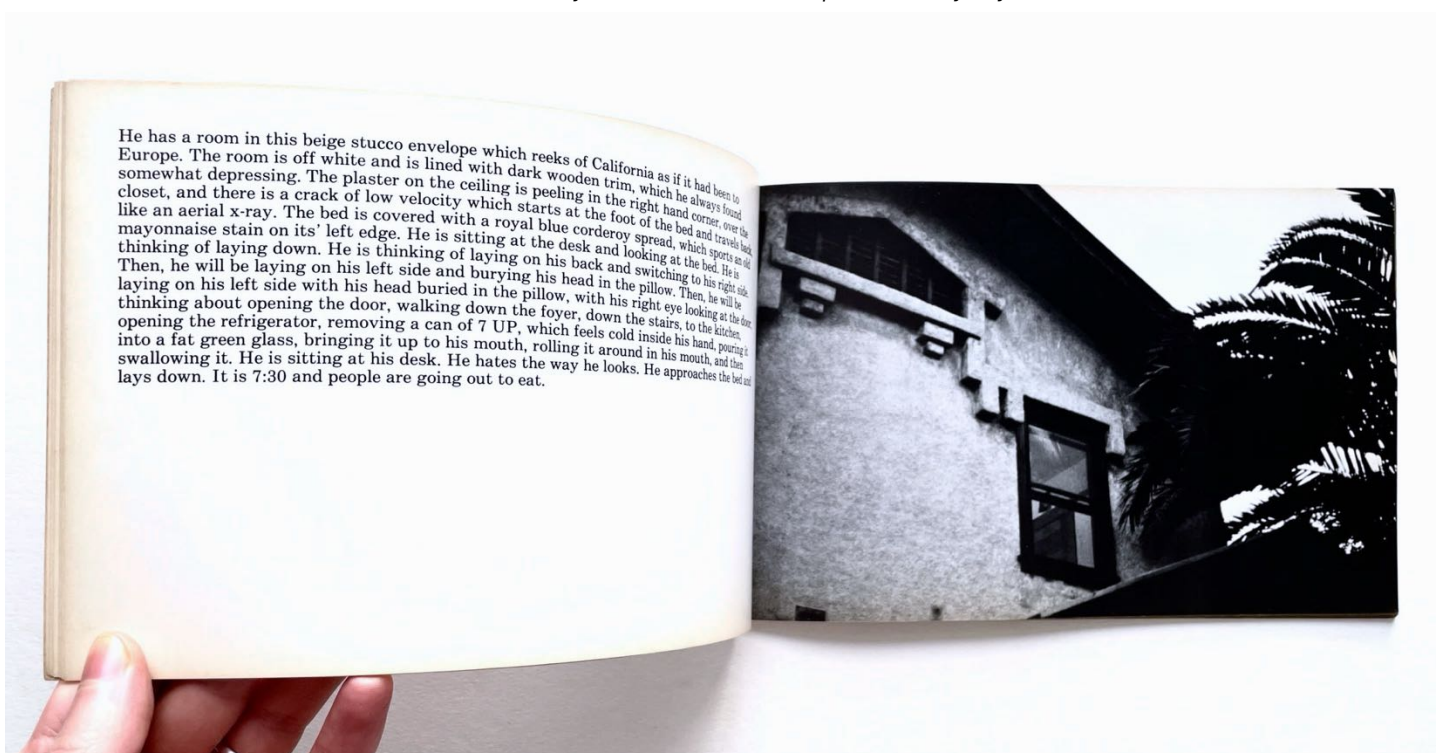
21. levy, d. a. and Kent Taylor. **fortultOms motHeRFuCer**. Cleveland: Renegade Press, 1965. First Edition. [14 pp.], letterpress on commercial stock, with found newsprint endpapers, side-stapled in undersized printed wrappers. 4to. From an edition of 75 copies. Very good. Some foxing/spotting to wrappers, offsetting from newsprint endpapers as usual. [2023] **\$1,000 USD** *A small chapbook of collaborative concrete/asemic letterpress poetry, save for one page with "Fuck Police" written in grease pencil (writing on this page was apparently unique to each copy). levy was a poet and printer whose works are some of the most infamous, experimental, and rare of the mimeograph revolution. He committed suicide in 1968, at the age of 26, after facing an obscenity trial and years of being hounded by the police for his publications.*

22. Lum, Ken. **Speculations**. Ghent, Belgium: Imschoot, uitgevers for IL, 1992. First Edition. [48] pp., color offset on coated paper, in stiff white printed wrappers. Text in English. Very good. Covers with light rubbing, edgewear, interior pages lightly toned but clean and clear, binding tight. [2673] **\$150 USD** *An artist's book by Canadian multimedia artist Ken Lum. The contents pair small rectangular black-and-white candid photographs of people taken on the street, paired with innocuous or probing rhetorical questions about the people depicted, printed in various colors. The last several pages turn the voyeuristic game of speculation back on the reader-viewer, with the questions now addressed to "You" and the photographs replaced by blank grey squares.*





23. Kruger, Barbara. **Picture/Readings**. n.p. [New York]: Barbara Kruger, 1978. First Edition. [48] pp., offset on glossy commercial stock in stiff printed wrappers. Oblong 8vo. Very good. Light toning, particularly to page edges, slight edgewear, otherwise clean and tight. [2663] **\$800 USD** *Barbara Kruger's first artist's book, presaging the wry image-and-text work for which she is now famous. In this early work, 22 austere black and white photographs representing partial views of California and Florida building exteriors are paired with facing paragraphs of text which conjure single scenes from the lives of their inhabitants as imaginative microfictions. Without fail, each text is grounded in the image by some minute reference to details visible in the photograph, and otherwise evoke the banality, ennui, and vain hopes of everyday life.*



IX. PHOTOGRAPHY

24. Sidibé, Malick. **[Original photographic materials] Collection of thirteen "chemises"**. n.p. [Bamako, Mali]: n.d. [1964-1976]. Thirteen separate bifold photographic "chemises" spanning the years 1964-1976 and each containing from thirteen (13) to thirty-four (34) silver gelatin prints mounted on cardstock, with overall titles, dates, and numeric captions added in ink. A separate list with bibliographic details, additional images, and descriptions of individual chemises available on request. [2594] **sold** *A collection of thirteen separate contemporary presentations of photographs taken by Malick Sidibé. Sidibé made a name for himself as an event and portrait photographer, and especially for documenting the celebrations and nightlife of middle-class youths and young adults in the Malian capital of Bamako in the 60s and 70s. In particular his "chemise" presentations such as these were assembled the day after a particular event to be sold as party favors, or browsed as catalogues from which individual prints could be selectively purchased. Sidibé's photography studio was established in 1962, and he documented events and nightlife through 1976, around which time he turned his focus primarily to studio portraiture. As such, the present collection spans most of the years in which Sidibé was working in this mode, and as a group tracks the development and flourishing of fashion and youth culture in Mali across the first two decades following Mali's declaration of independence in 1960.*



👉 **LINK:** https://www.arthurfournier.com/Malick_Sidibe_Chemise_Collection.pdf

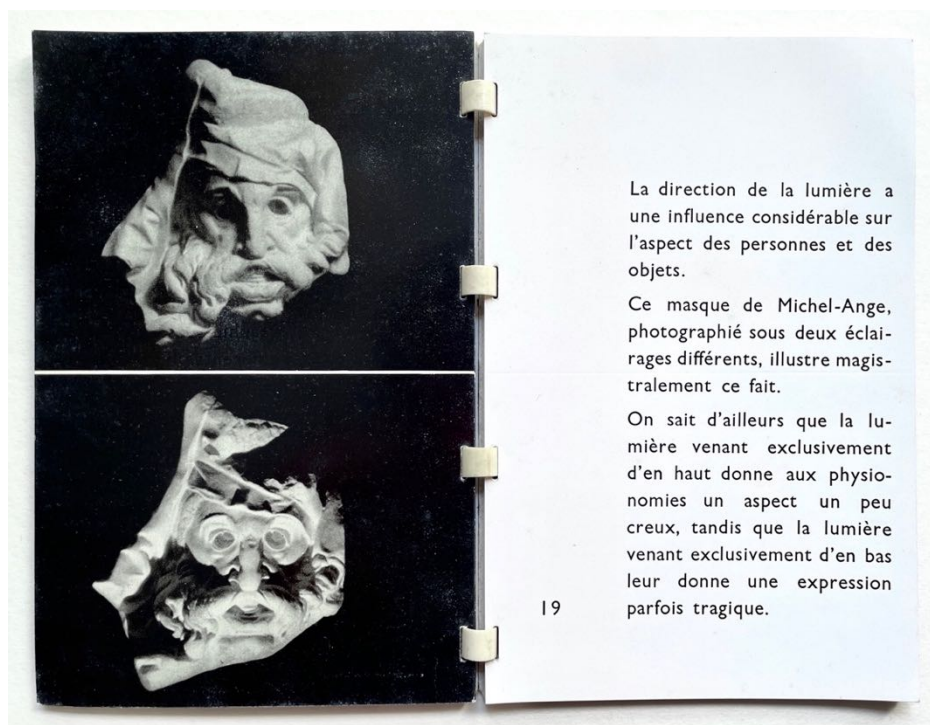




25. Vigneau, André. **L'Éclairage**. Paris: La Société pour le Perfectionnement de l'Éclairage, n.d. [ca. 1930s]. First Edition. 47 pp., letterpress on thick stock, coated on one side. Matte rectos printed with text, glossy coated versos printed with halftone photographs. Bound with four rings resembling Bakelite, in stiff textured cover stock printed in white on front cover. Illustrated throughout, text in French. 8vo. Very good. General slight edgewear, front cover with a few light spots. [2684] **\$1250 USD**



An attractive book presenting the basic principles and aesthetics of light and lighting, published by the Society for the Perfection of Lighting, which describes itself on the inside front cover as "a non-profit advocacy organization, [which] strives to teach and popularize the fundamental principles of good lighting." The present volume describes itself on the title page as "text and photographs excerpted from the 600 meter documentary film, L'Éclairage, produced by André Vigneau according to instructions from the Society for the Perfection of Lighting." While we can find no other evidence of the film, Vigneau was known as a professional photographer, designer, and artist. The modernistically simple and elegant book design effectively illustrates explanatory texts on the righthand pages with pairs of images on the left displaying the differences or nuances of varying lighting conditions and effects.



X. AVANT-GARDE ART



26. Bloc, André (ed.). **Art d'Aujourd'hui. No. 1 (June, 1949) through Série 5, no. 8 (Dec., 1954) (all published)**. Paris: Editions de l'Architecture d'Aujourd'hui, 1949-1954. First Edition. 36 issues comprising a complete run of the journal, with 11 hors-texte serigraph prints. Text in French. Color printed wraps, interiors printed on a variety of commercial stocks, illustrated throughout, mostly black and white, some color. Folio. Mostly very good, some covers with handling marks or small marginal tears. [1927] **\$4,500 USD** Complete run of this beautiful periodical of modernist art founded by André Bloc as a successor to his earlier magazine of modernist architecture, *L'Architecture d'Aujourd'hui*. This visual arts magazine was organized around his interest in the concept of a "synthesis of the arts." Overall a bright set in good condition, with some edgewear and closed tears to covers. The following issues have the desirable color serigraph "hors-texte" supplement laid in: [1] Série 3, no. 2 (Alberto Magnelli); [2] Série 4, no. 4 (Juan Gris); [3] Série 4, no. 5 (Jean Deyrolle); [4] Série 4, no. 6 (Ernst Wilhelm Nay); [5] Série 4, no. 7 (Otto G. Carlsund); [6] Série 4, no. 8 (Sophie Taeuber-Arp); [7] Série 5, no. 1 (André Bloc); [8] Série 5, no. 2-3 (Alberto Magnelli); [9] Série 5, no. 6 (Hans Hartung); [10] Série 5, no. 7 (Willi Baumeister); [11] Série 5, no. 8 (Auguste Herbin). Scattered other supplements/ephemera (such as exhibition announcement brochures) laid in to a few issues.



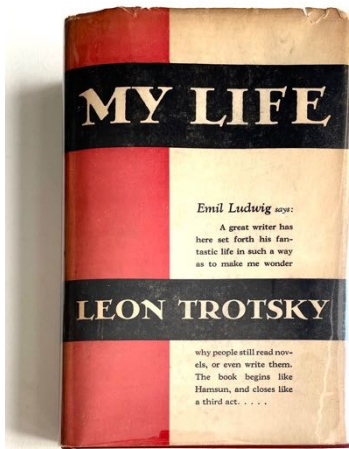


27. **VVV. Nos. 1 (June, 1942), 2-3 (March, 1943), and 4 (February, 1944) (all published).** New York: VVV, 1942-1944. First Edition. Complete run of four numbers in three issues, from 72-144 pp. Various commercial stocks, illustrated throughout in both black and white and color. Text in English and French. 4to. Generally very good, with minor toning, spotting, edgewear, bumped corners. No. 2-3 is lacking about half of the back cover, including the Duchamp cutout and chicken wire multiple. Otherwise all contents, including various die-cuts, color plates, tip-ins, and spinners are present and intact. [2274] **\$6000 USD** *A set of the visually compelling Surrealist journal, published in New York while many of the movement's principal members were in exile in America during the Second World War. Despite its annual publication, brief run, and occasionally untranslated French contents, VVV was arguably the more authentic vessel for Surrealism in America than the contemporaneous View magazine. Edited by American surrealist artist David Hare, with the trio of André Breton, Max Ernst, and Marcel Duchamp serving as "editorial advisors," VVV not only published important wartime Surrealist texts such as the "Prolegomena to a Third Manifesto of Surrealism or Else" and "The Situation of Surrealism Between the Two Wars," but also establishes connections with Anglophone fellow travelers in contributions by painters Robert Motherwell and Gordon Onslow Ford, and poets William Carlos Williams and Philip Lamantia, the latter published while he was still in high school. And of course the textual contents are accompanied by a plethora of illustrations, some of them in color or featuring cutouts or movable elements, and depicting original artworks as well as a montage of found imagery.*
28. Anonymous [Marcel Duchamp, André Breton, Georges Bataille, Robert Lebel, Patrick Waldberg, Isabelle Waldberg, et al.]. **Le Da Costa Encyclopédique, Fascicule VII, Volume II; followed by Le Memento Universel Da Costa Fascicule I and Fascicule II (all published).** Paris: [Fontaine] / Jean Aubier, n.d. [1947-1948]. First Edition. Three separate booklets, 16-32 pp. each, letterpress on commercial stock, saddle stapled in printed wrappers. Text in French, occasional illustrations. 4to. and 8vo. Very good. Light toning, spotting, edgewear, a few short closed tears, but overall clean and intact. [2632] **\$1500 USD** *The "Da Costa Encyclopedic" presents as a mysterious and delightful "installment" of an encyclopedia, beginning mid-entry and indeed mid-word on page 207, and continuing with alphabetical entries from "ECH" to "EXT" before concluding on page 238. In reality, the publication is a 'pataphysical prank periodical,*

perpetrated by a number of Surrealists and their associates, principally organized by sculptor Isabelle Waldberg alongside art critic and Duchamp scholar Robert Lebel. This installment, which purports to be the seventh fascicle of volume two, is really the first issue. While the contributions here are anonymous (indeed the emblem on the front cover, of a donkey standing on a nest in a ship's mast, is really a rebus which rendered in French as "âne au nid-mât" would be pronounced like "anonyme"), subsequent scholarship and archival sources have been able to attribute entries to a variety of contributors including Marcel Duchamp, André Breton, several members of the Acéphale surrealist splinter-group headed by Bataille, and others. Alongside the absurd and punning illustrated encyclopedia entries on such topics as "chess," "eroticism," and indeed "encyclopedia," the centerspread is one of the most remarkable contributions. It purports to reproduce the recto and verso of a new official "Permit to Live," issued to individuals by the French government and valid for one year, after which citizens will need to reapply in order to justify their continued existence. The first installment was followed the next year by two more under slightly different title, "Le Memento Universel Da Costa," Fascicules I and II, published by Jean Aubier, with further encyclopedia entries from across the alphabet, this time appearing with initialed attributions, corresponding to a contributors list on the inside front covers. Together an exquisite, scarce, and lesser-known set of Surrealist ephemera.

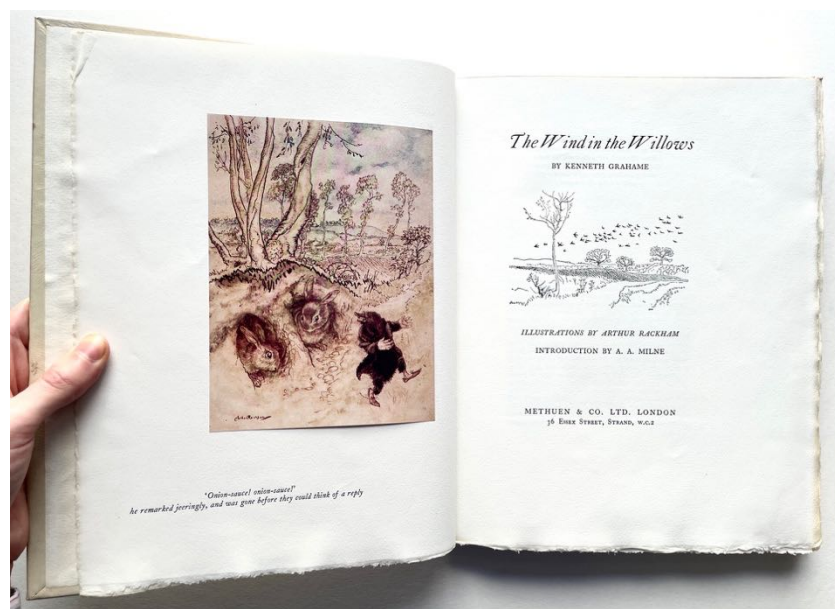
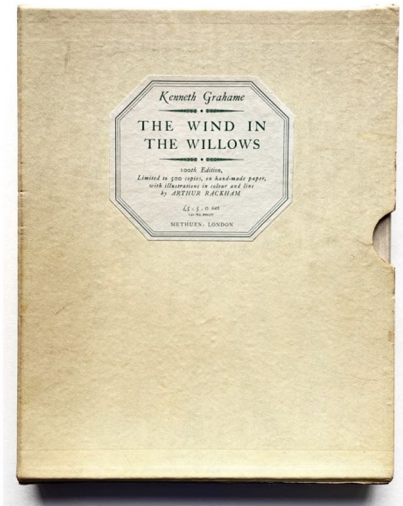


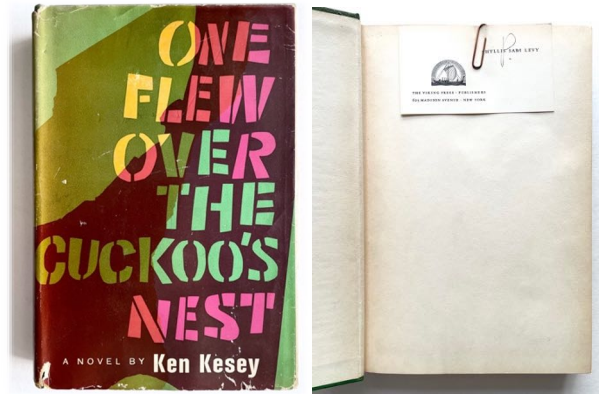
XI. FINE & FIRST EDITIONS



29. Trotsky, Leon. **My Life**. New York: Charles Scribner's Sons, 1930. First Edition. 596 pp., letterpress on commercial stock in red cloth-covered boards with gold stamped title, and printed dust jacket. 8vo. Very good in very good dust jacket. Jacket with minor toning, edgewear, including a few small chips and short closed tears, and a small area of staining to back cover, but overall clear and intact. [2244] **\$3000 USD** *The first American edition of the Russian revolutionary Leon Trotsky's monumental autobiography, very rare with dust jacket and especially in such good condition.*

30. Grahame, Kenneth; Arthur Rackham (illus.); A. A. Milne (intro.). **The Wind in the Willows**. London: Methuen & co., 1951. Limited Edition, first thus. 178 pp., letterpress on handmade paper, in white calf with gilt stamped spine, housed in original publisher's slipcase with printed label. Illustrated with twelve tipped-in color plates and additional black and white drawings. Large 4to. Copy 250 of 500. Very good +. Minor handling marks to covers and shelfwear to slipcase, interiors clean and bright. [2014] **\$2,000 USD** *A deluxe limited edition, the "one hundredth edition" according to the colophon, of this extremely popular children's book. The last book to be illustrated by the famed illustrator Arthur Rackham, who had apparently been approached to illustrate the first edition in 1908 but was unable to at the time, only to return to it in the last years of his life.*





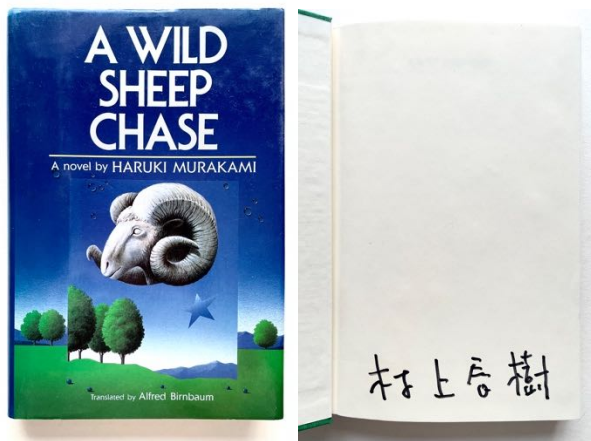
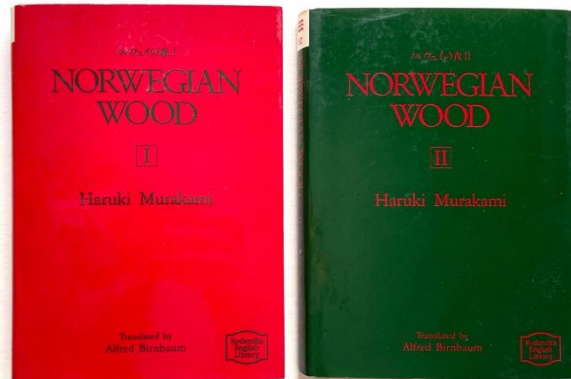
31. Kesey, Ken. **One Flew Over the Cuckoo's Nest.** New York: Viking Press, 1962. First Edition. 311 pp., letterpress on commercial stock in green cloth-covered boards with gilt stamped spine, and illustrated dust jacket. 8vo. Very good in Good+ jacket. Jacket with minor general wear and areas of light chipping, particularly to head and foot of spine, and corners, but overall bright and intact. [2677] **\$3000 USD** *An attractive first-edition association copy of the influential counterculture novel of psychiatry and rebellion. This copy presented by Phyllis Sari Levy,*

the editor at Viking who oversaw publication of the novel, to a colleague in the New York publishing world, with her initialed business card attached by paperclip to the first flyleaf.

32. Yeats, William Butler. **The Tower.** London: Macmillan & Co., 1928. First Edition. 110 pp., letterpress on commercial stock in green cloth-covered boards with gilt stamped decoration, no dust jacket. Pages unopened. 8vo. Very good. Light shelfwear to boards, mostly at head and foot of spine. [2678] **\$900 USD** *An unopened first edition of Yeats's best-regarded poetry collection.*

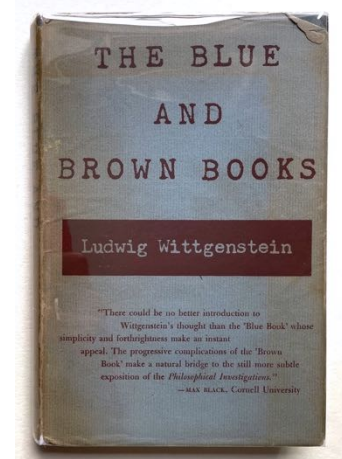


33. Murakami, Haruki; Alfred Birnbaum (trans.). **Norwegian Wood, Vols. I and II.** Tokyo: Kodansha, 1989. First English Language Edition. Two volumes, 317 and 283 pp. respectively, offset on commercial stock in stiff printed wrappers and glossy printed dustwrappers. Text in English. 12mo. Very good with only light shelfwear. [2679] **\$350 USD** *First edition, of what is technically the first English translation, of the novel which propelled Murakami to literary superstardom. This particular edition, translated by Alfred Birnbaum, was produced specifically for distribution within Japan by Kodansha, also the publisher of the original Japanese-language novel, as part of their Kodansha English Library series, principally aimed at Japanese students learning English. Thus an extensive section of notes at the end of each volume provides Japanese-language explanations for less-familiar references or idiomatic phrases in the main English text. The novel's two-volume format and color scheme also match the original Japanese edition. An English translation for international distribution would have to wait until the year 2000, when Vintage International published their edition in a distinct translation by Jay Rubin.*

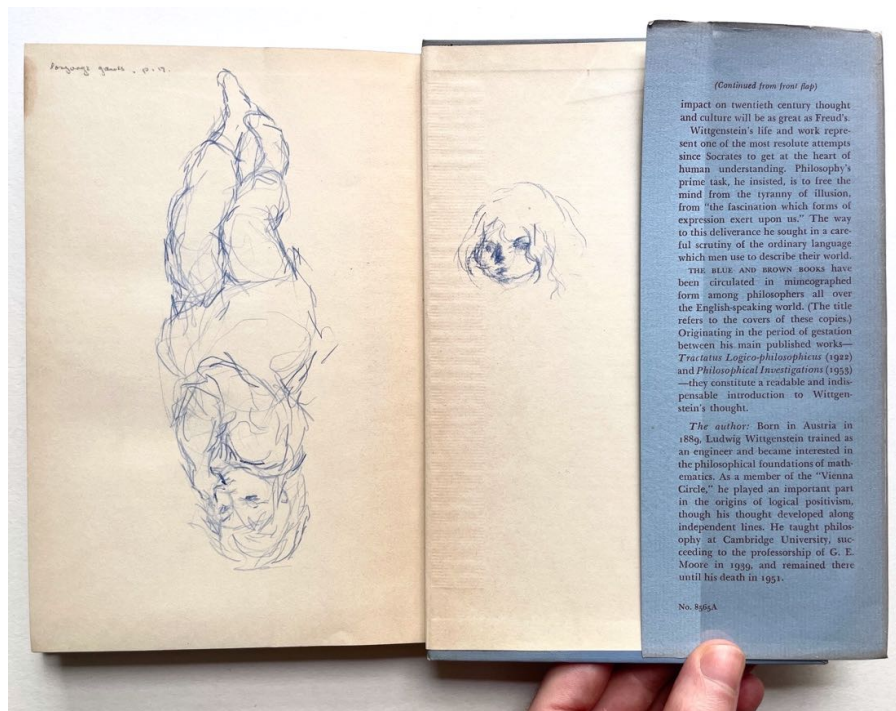


34. Murakami, Haruki; Alfred Birnbaum (trans.). **A Wild Sheep Chase.** Tokyo and New York: Kodansha International, 1989. First Edition. 299 pp., offset on commercial stock in blue paper-covered boards and green quarter-cloth spine with silver title stamp, in illustrated dust jacket. Signed. Very good with only light shelfwear. [2680] **\$350 USD** *Signed in Japanese by Murakami to blank front flyleaf.*

35. Wittgenstein, Ludwig [Arthur Danto's copy, with marginal drawings]. **The Blue and Brown Books.** New York: Harper and Brothers, 1958. First Edition. 185 pp., in blue cloth covered boards and printed dust jacket. 4to. Fair. Jacket with general discoloration and chipping, several closed tears at spine and some loss to the rear. See below for interior description. [2020] **\$750 USD** *A well-worn personal copy of The Blue and Brown Books which belonged to renowned philosopher and art critic Arthur C. Danto, with his ownership inscription, "Ar. Danto, Dept of Philosophy, Columbia University, Ny. Ny." on the first endpaper. Additionally, the "Blue Book" section bears Danto's*

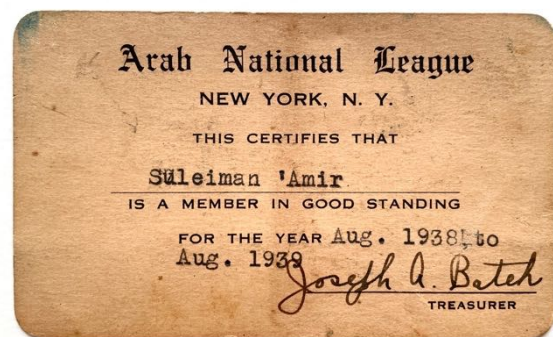


underlining and annotations in ink and blue pencil throughout. More notably, however, the book also contains a few sketches by Danto: on page 62 there is a small head in the margin and partially overlapping the text, and on the rear endpapers another head and a full figure (below a penciled note indicating the location of the first appearance of "language games" in the text), all drawn in blue pencil. While he was an undergraduate, Danto had intended to become an artist, and apparently still indulged an occasional impulse in this direction even after his turn to philosophy. As such, this copy is a unique testament to Danto's early ambitions and the development of his career.



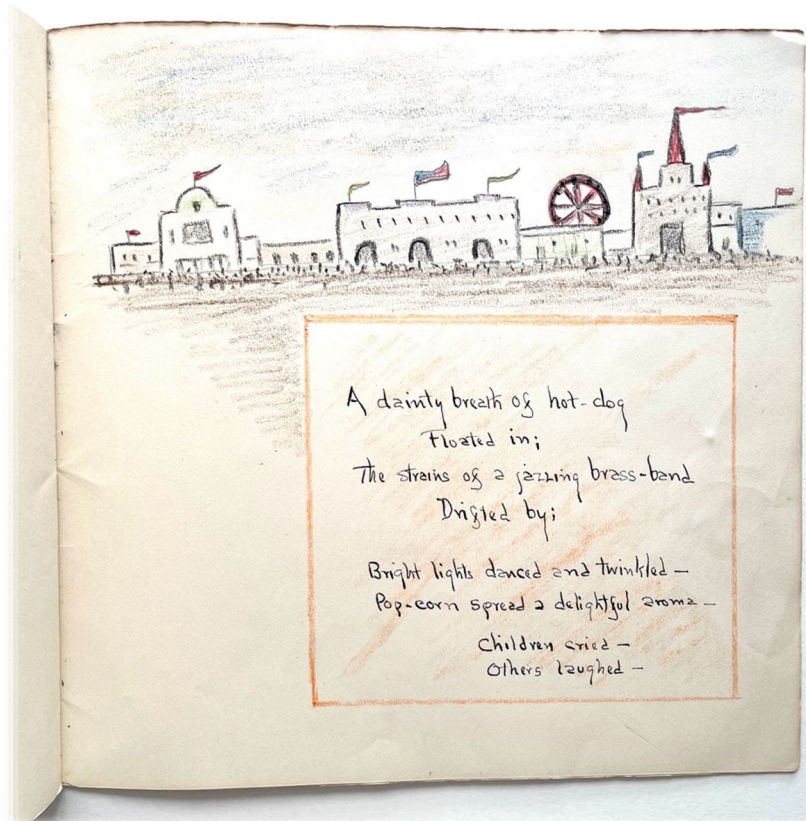
XII. NEW YORK CITY EPHEMERA

36. **Membership Card for the Arab National League in New York.** New York: Arab National League, 1938. Letterpress on stiff card printed one side, with typewritten name and date, and ink signature. Very good. Minor handling marks, small spot of blue to upper left corner, but overall clean and well-preserved, with no creases. [2666] **sold** *Membership card for the Arab National League of New York, issued to a "Suleiman, Amir" for the year "Aug. 1938, to Aug. 1939," and signed by Joseph A. Bateh, Treasurer. The Arab National League existed from 1936 to 1941, and was established by Arab-American emigrants in response to the Palestinian Revolt that began in 1936 in order to show solidarity and support, and to advocate for Arab issues in America.*

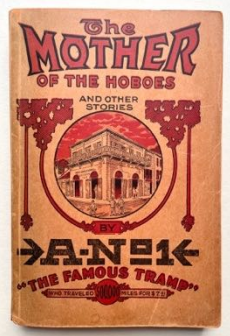


37. [Anonymous]. **The Sky Chaser**. n.p.: n.p., n.d [ca. mid-1920s?]. [24] pp. with ink and colored pencil on rectos only, commercial stock saddle-stapled in unprinted green stiff wrappers, with offset illustration pasted to front cover and outlined in colored pencil. Square 4to. Very good. Minor toning and light edgewear. [2661] **\$850 USD** *A unique, handmade picture book depicting a "lad and lassie" taking a fearful ride on a rollercoaster in original decorated poetic text and illustration, with title and cover illustration borrowed from a cut-and-pasted found image. The Sky Chaser (also called the "Mile Sky Chaser") was a massive rollercoaster which opened in Coney Island's Luna Park in 1924, and references in the present book to "10¢ tickets" and "strains of a jazzing brass-band" may indicate a roughly contemporaneous date of composition. But the book's real charm lies in the simultaneously amateur, expressive, and intimate quality of the colored-pencil illustration, calligraphic text, and clunky verse (as, for example, the phrase "a dainty breath of hot-dog floated in"). Despite only four pages bearing illustrations (the other eight being text with simple pencil decoration), a few clues hint at a personal story behind the object: one of the pair is carrying luggage printed with "Manchester," while the "Sky Chaser" name and an American flag appearing in one amusement park skyline drawing give away the Coney Island setting, suggesting a young couple's vacation perhaps.*



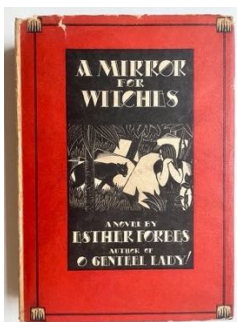
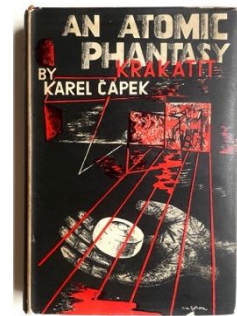


XIII. OTHER HIGHLIGHTS FROM RECENT STOCK



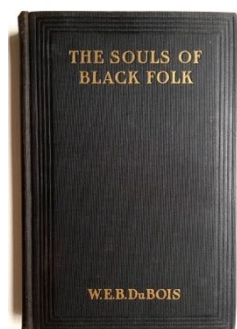
38. A-No. 1 (Leon Ray Livingston). **Mother (Delcassee) of the Hoboes and Other Stories.** Erie, Penn.: The A-No. 1 Publishing Company, 1918. Later printing. 135 pp., letterpress on brown stock in printed wrappers. With some black and white illustrations. Stated fifth edition. Small 4to. Good +. Minor, general toning, edgewear, spotting, but interiors clean and binding sturdy, overall remarkably intact considering its age and cheaper production. [2019] **\$150 USD** *A book of stories by A-No. 1, pseudonym of Leon Ray Livingston, "The Famous Tramp, Written by Himself from Personal Experiences," per the title page. Sometimes called "The King of the Hoboes," Livingston (1872-1944) had many admirers and followers, including at one time a young Jack London. He wrote a series of twelve books about his travels and lifestyle, of which this is numbered the ninth. The title is given variously as "The Mother of the Hoboes" and "Mother Delcassee of the Hoboes."*

39. Čapek, Karel. **An Atomic Phantasy (Kraakatit).** New York: Arts, Inc., 1951. Second American Edition. 294 pp., letterpress on commercial stock in orange cloth-covered boards and illustrated dust jacket. 8vo. Very good. Jacket with minor edgewear, a couple short closed tears, but overall clear and bright. [2292] **\$350 USD** *The second American edition, in a gorgeous illustrated jacket, of this not-so-sci-fi novel of atomic war, originally published in 1924. The first American edition was published by Macmillan in 1925, while this second edition, with benefit of hindsight, is issued with the recognition of the novel's ultimately prophetic nature. Čapek was one of the great writers of Czech modernism, whose legacy includes the coining of the word "robot" in another of his sci-fi stories.*



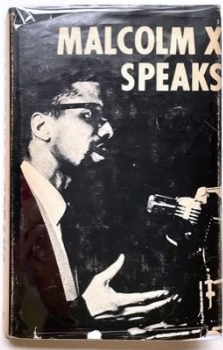
40. Forbes, Esther; Gibbings, Robert (illus.). **A Mirror for Witches.** Boston and New York: Houghton Mifflin / The Riverside Press, 1928. First Trade Edition. 213 pp., letterpress on commercial stock in cream cloth spine and patterned paper boards and illustrated dust jacket. Woodcut illustrated frontispiece and occasional illustrations throughout. 8vo. Very good. Jacket with minor shelf wear and some light chipping, mostly to head of spine and fore corners, a couple short closed tears. Two clippings laid in concerning 1950s stage adaptations of the novel. [2315]. **sold** *Simultaneous first trade edition of Forbes's second novel, about the Salem witch trials. Quite attractive in dust jacket and patterned paper boards, and with striking woodcut illustrations throughout.*

41. Du Bois, W. E. B. **The Souls of Black Folk: Essays and Sketches.** Chicago: A. C. McClurg, 1904. Fifth edition. 264 pp., letterpress on commercial stock with gilt top edge, in publisher's black cloth-covered boards, blind ruled and gilt stamped. 8vo. Very good. Binding slightly loose, particularly near front hinge, but holding. Covers with minor shelfwear, mostly at corners and head and foot of spine. Two pages of newspaper clippings of Meridel Le Sueur's review of Du Bois's *The Ordeal of Mansart* laid in. [2294] **\$450 USD** *An early and notably well-preserved copy of Du Bois's first major work. Stated "fifth edition" but*



accurately the fifth printing, issued November 1, 1904, only a year-and-a-half after initial publication, with identical contents plus the valuable addition at the rear of five pages of selected press commentary on the book up to the date of the "fourth edition" (i.e. fourth printing, of February 1, 1904), two pages of which are explicitly "from the Afro-American Press."

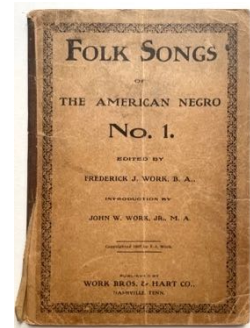
42. Du Bois, W. E. B. **Black Reconstruction: An Essay Toward a History of the Part Which Black Folk Played in the Attempt to Reconstruct Democracy in America, 1860-1880.** Philadelphia: Albert Saifer, ca. 1950. First Thus. 746 pp., letterpress on commercial stock in black cloth-covered boards. No dusk jacket. 8vo. Very good. Only minor shelf wear, one small abrasion to cloth at head of spine. Binding just beginning to loosen towards middle of text block, but holding. [2347] **\$900 USD** *A nice, relatively early edition of Du Bois's magnum opus. This copy is from an uncommon edition, reprinted by the Philadelphia-based publisher Albert Saifer by arrangement with Harcourt, Brace & Co., who held the rights from the book's first publication in 1935 until 1960; with no date given other than the 1935 Harcourt publication, the present edition would have been issued sometime between those two dates.*



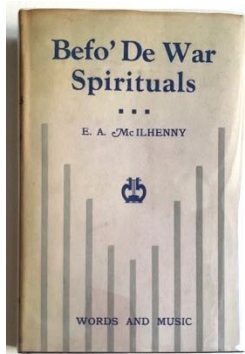
43. X, Malcolm; George Breitman (ed.). **Malcolm X Speaks.** New York: Merit Publishers, 1965. First Edition. 242 pp., offset on commercial stock, with two sections of photographic illustrations on glossy stock, in white-stamped black cloth-covered boards and printed dust jacket. 8vo. Very good. Light damp stain to bottom fore edge of about two-thirds of pages, not affecting text. Jacket with light chipping to edges and minor loss, mostly to top edge near spine, and fore corners, but overall intact and well preserved. [2551] **sold** *A collection of Malcolm X's late speeches, published in the year of his assassination. Very rare, especially with jacket present and intact. This copy with a gift inscription from Ruth Schein, an activist who was involved in the Mississippi Freedom Summer Project in 1964, to noted feminist and publisher Florence Howe and her then-husband*

Paul Lauter. The inscription is dated December, 1967 and reads: "To Florence Howe and Paul Lauter, with affectionate memories of Mississippi '64. I know that we'll be together again in the liberation struggle."

44. Work, Frederick J. and John W. Work, Jr. **Folk Songs of the American Negro No. 1 and Folk Songs of the American Negro Number 2.** Nashville: Work Bros. & Hart Co., 1907. First Edition. Two stapled pamphlets, 48 and 64 pp. respectively. Letterpress on commercial stock, in stiff printed wrappers. No. 1 with cloth tape on spine. 4to. Good. Covers with general wear, toning, minor soiling/spotting, bumped corners, vertical creases at center of front and back covers, commensurate with age and use; No. 1 with bottom third of spine tape lifting, penciled price to top corner of first page; No. 2 with pencil prior ownership signature to back cover. Overall covers intact and bindings secure. Interiors of both generally clean and clear, only small spotting to a few pages in each. [2172] **\$2,500 USD** *Pair of booklets issued by musician and musicologist brothers Frederick J. Work and John W. Work, Jr., credited as the first African American collectors of folk songs and spirituals. Published while John was teaching at Fisk University and leading the Fisk Jubilee Singers, with whom he helped to standardize and popularize many of the songs collected herein. The present booklets were preceded by New Jubilee Songs as Sung by the Fisk Jubilee Singers*



(1901), and the collecting of the Work brothers was eventually gathered in a comprehensive volume, *American Negro Songs and Spirituals*, in 1940. This pair of Folk Songs of the American Negro booklets are extremely rare, especially together and in good condition. Both copies bear the same introduction by John W. Work, and "No. 1" has an additional editorial preface and acknowledgement by Frederick J. Work. Both numbers appear to have been revised and/or reprinted, but the present copy of "No. 1" at least is presumed to be a first edition, as later copies of No. 1 are designated "Number One, Revised" on the cover. "Number Two" gives no date other than the May 15, 1907 date of the introduction (reprinted from the first number), and at least one variant cover design exists, implying a second edition or printing though we have not been able to tell which is the first. In all, very rare and early examples of African American musicology, by Black authors.



45. McIlhenny, E. A. **Befo' de War Spirituals**. Boston: Christopher Publishing House, 1933. First Edition. 255 pp., letterpress on commercial stock, in blue cloth-covered boards with gold title stamp, and printed dustjacket. Partially illustrated with black and white photographs on glossy stock. 4to. Very good +. Dust jacket with minor toning, handling marks, but intact and protected in mylar. Interiors clean and bright. [2142] **\$450 USD** *Compilation of over 100 African American spirituals, printed both with music and lyrics rendered in dialect. With a 20-page introduction by McIlhenny, about his relationship to the songs and how he came to collect them, namely, that he comes from a plantation- and former-slave-owning Louisiana family, the McIlhennys, a name still recognizable today for being the makers of Tabasco sauce. Indeed the author's father had invented and begun manufacturing Tabasco sauce on Avery Island, site of the family's last sugar plantation, and his son Edward (E. A.) was largely responsible for its expansion and popularization. It was his childhood on the plantation, in proximity to the many freed slaves and their descendants who still worked there, where E. A. McIlhenny first encountered the songs collected in the present volume. The book is thus a fascinating and complicated document of American and African American history.*

46. Nelson, Paul and Jon Pankake (eds.). **The Little Sandy Review. Nos. 2 (1960) through 30 (1965), together with Vol. 2, No. 2 (Nov. 1966) and Vol. 2, No. 4 (1968)**. Minneapolis: 1960-1968. First Edition. 31 issues total, mostly 40-60 pp. each. Mimeograph on commercial stock, saddle stapled in printed self wrappers. Occasional illustrations. 8vo. Very good. Most issues with minor toning, occasional spots, edgewear, minor chips. Overall remarkably clean and intact given the age and material quality. [2143] **\$3,000 USD** *A near complete set—lacking only the extremely scarce first issue—of the groundbreaking initial run of this legendary folk music fanzine. Published out of Minneapolis, the mag covered the burgeoning folk music revival, with a focus on the Midwest and a bias toward established legends like Pete Seeger, Woody Guthrie, and Lead Belly, but of course covering trends across the nation and the growing*



multitude of fresh talent as well as rediscovered and reissued gems. The *Little Sandy Review* was infamously feisty and opinionated, with a snappy personal tone set by editors Nelson and Pankake in editorials and reviews. A young Bob Dylan is said to have availed himself of the latter's couch and record collection before skipping town for New York, eventually to find himself covered in the LSR's pages. The magazine's initial and most important run concluded with issue 30 in 1965, before being revived the next year in a slightly larger format, initially by Barry Hansen who had joined as an editor in the first volume's last year, and published more sporadically—two representative issues of this second volume are included in the present offering. Near complete runs such as this one, especially in good condition, are vanishingly scarce.



47. **Newport Folk Festival, July 22-25 1965; with related ephemera.** Irvington, New Jersey: Gilbert Kravette, 1965. First Edition. Stapled booklet, 64 pp., offset on commercial stock in stiff illustrated wrappers. Illustrated throughout. Folio. Very good. Minor toning, slight edgewear to covers, interiors clean and bright. [2183] **\$2,500 USD** A booklet printed on the occasion of the 1965 Newport Folk Festival, on the last day of which Bob Dylan infamously played his first electric set with a backing band, and the first live performance of "Like a Rolling Stone." The

booklet features many short articles by the festival's organizers and participants, as well as other writers and journalists, a festival program and schedule, artist bios, and advertisements. One noteworthy inclusion is a text by Bob Dylan: a kind of improvisatory prose story, "Off the Top of My Head," featuring such characters as Horseman, Photochick, Prez, and Miss Flunk. Offered together with the booklet are three pieces of related ephemera, which include: [1] A separately printed schedule and event program for the festival, single blue sheet printed both sides and folded in quarters; a few stray ink marks to one side; [2] A printed tourist brochure for Newport, Rhode Island, dated to the "1965 Season," advertising local points of interest, single sheet printed both sides and folded; and [3] A color map of Newport published by the Newport National Bank, undated, single glossy sheet printed both sides and folded. In all a tidy packet of everything one might have picked up on arrival to Newport for the folk festival.

48. [Uranian Press] Tyler, Richard O. **The Planets.** New York: Uranian Press, 1958. First Edition, limited to 25 copies. 20 loose-leaf woodblock prints in black, red, and blue, laid into unprinted folio sheet. Housed in original portfolio case, natural linen over boards printed in black, with dyed endpapers printed in red. All prints with pencil page number, edition number, signature, and date to bottom margin, and blind stamped with Uranian Press emblem at bottom right corner. Near fine. Unbound printed cloth portfolio with loose leaves. [1990] **\$5,500 USD** One of the earliest and finest productions of Richard O. Tyler and his Uranian Press, instituting Tyler's characteristic mystical, astrological, gnostic

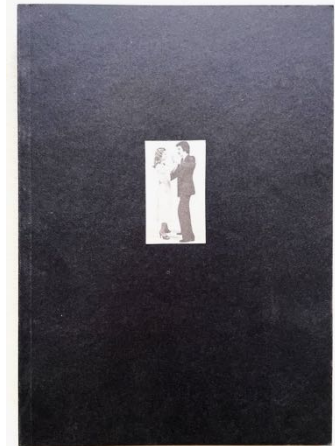


imagery. Originally established in a basement on the Lower East Side, the Uranian Press was run by Tyler, his wife Dorothea Baer, and a collective of artists and printers, and produced a range of printed chapbooks and printed ephemera which were peddled in the yard of Judson Church. In 1974, the collective would combine their psychedelic mystical philosophy with Charles Fourier's utopian ideas to found the Uranian Phalanstery, spanning two adjacent tenement buildings. This is number 19 of only 20 copies of *The Planets* issued as unbound portfolios, designated "Edition 2" but really issued simultaneously with a bound edition of 5 copies. OCLC lists only one institutional holding, of a bound copy.



49. Gottlieb-Roberts, Marilyn. **Xerox™ Oracle**. N.p. [Miami, FL]: 1983. Deck of 73 illustrated cards, two-color offset on stiff coated commercial stock. Housed in folded, printed paper box, 14.5 x 10.5 cm. Very good. Slight bumps to box edges. Cards loose in box. [1992] **\$250 USD** Conceptual deck of cards designed to be used for tarot-style oracle readings. Consists of 64 purely pictorial cards, 8 key cards which group the other 64 according to obscure categories such as "open + closed" or "plants + traces", and one card with minimal instructions for performing readings.

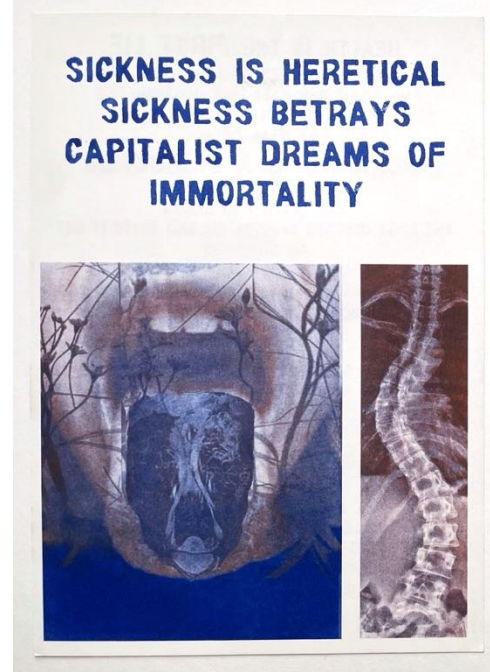
50. Winant, Carmen (concept and art) ; design by Justin James Reed, Carmen Winant, Ofer Wolberger. **My life as a Man**. N.p. [Brooklyn, New York]: Horses Think Press, 2015. First Edition. Artists' book [136] pages, illustrations in color. Small 4to. Near fine. Illus. stiff wraps with unique collage element on the front cover. [1973] **\$950 USD** Winant's first major artists' book, which includes texts by Matthew Brannon, Moyra Davey, Courtney Fiske, Jim Fletcher, Kenneth Goldsmith, Jonathan Griffin, Geoffrey Hilsabeck, Michael Ned Holte, Sarah McMenimen, Anna Livia, Alexander Provan, Ross Simonini and John Yau. Per the 2016 review by PhotoEye, the work is named after the 1974 Phillip Roth book of the same title, yet "My Life as a Man makes no apparent contextual reference to Roth's book, but the cover does appear as a small image multiple times in Winant's book.



From the opening sequence, which groups an image of a naked woman laying face down on a table under the watchful eyes of a team of male doctors with various other images of men gazing at woman, it's clear the work offers a pointed critique of the ways in which the female form and gestures are controlled and imaged." Though the edition size is unstated, the work is very rare, and each copy comes with a unique collaged image on the cover and a folded poster of nearly completed New York Times crossword puzzles by Winant's mother.

51. Sick Comrade. **Collection of eleven (11) Sick Comrade posters**. Berlin, Germany: Sick Comrade, 2023. First Edition. Eleven posters, each 40.5 x 28.5 cm, two-color risograph on white, stiff commercial stock, printed both sides. With separate justification, 15.5 x 10.5 cm, two-color risograph on white, stiff commercial stock, printed on one side. Fine. loose as issued. [1999] **\$450 USD** Complete collection of 11 risograph posters produced in 2023 by Sick Comrade, a collective of three Berlin artists (credited as Eli, Kit, and Flo). According to their website

(sickcomrade.com), "Sick Comrade is an attempt at breaking the alienation and loneliness that sickness can bring. We've often dreamed of networks of sick and disabled comrades sharing art, writing, stories and resources between each other." To this end, Sick Comrade produced the present collection of posters, of which they say "We hope that these posters inch us towards a more access-oriented world by giving us insight into the strange ways that sickness and disability can liberate us all." The posters constitute a unique manifesto on the particular solidarity and insights connected with the experience of chronic illness, which nevertheless have universal implications. The rectos of the posters display slogans such as "Sickness is a Portal to Solidarity" or "The Healthy Body is an Illusion" over a psychedelic collage of images of organic life, medical imagery, and urban decay, while the verso of each poster is printed with the same extended manifesto text. OFFERED WITH: "The Sick Have Secrets" zine (2022). 21 x 14.5 cm, [36]pp., black toner on light grey commercial stock, saddle stapled. According to their site, this zine preceded the poster series and gave rise to the concept of Sick Comrade. It is a collaboration between Kit and Eli, containing poetry, drawings, and found imagery, with an introduction. Colophon page with pencil annotations noting updated email and web address. Slightly bumped corners, otherwise very good.



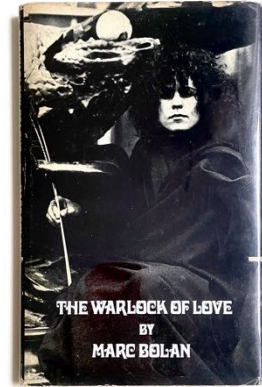
52. New York Buddhist Church. Film programs. **Collection of 114 small posters advertising screenings of Japanese movies in New York City.** New York: 1960-1965. 114 leaves printed



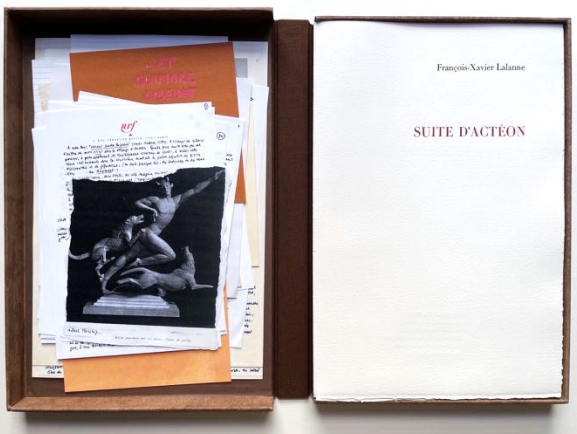
in mimeo and offset lithography (recto only) on commercial paper stocks of varying color, 8.5 x 14 inches each. An additional 28 leaves of material includes exhibition and bazaar announcements, issue no. 1 of the White Way Buddhist newsletter (Oct. 19, 1960), and the N.Y. Buddhist Church's 1961 annual financial report. Very good, old folds from postal mailing, a few with annotations (mostly years) . Lose as issued, organized chronologically in two portfolios. [1971] **\$2,500 USD** A fascinating collection of ephemera documenting the presentation of popular Japanese movies in New York City at a time when it was otherwise very difficult to see them. An influential film series, the N.Y. Buddhist Church screenings provided the city's burgeoning Japanese expat community a way to keep up with films from the homeland, while also giving Manhattan art house moviegoers a chance to sample new movies by Inagaki, Masumura, Kawashima, Ohniwa, Yasuda, Shima, Watanabe and others with English subtitles. This is a useful collection for scholars interested in Asian American life in New York City, as well as an important record of the Buddhist Church's role in transmitting postwar Japanese cinema to American audiences.

53. Meyers, Richard (aka Richard Hell) (ed.). **CUZ. Nos. 1 (1988) through 3 (1989) (all published)**. New York: The Poetry Project, 1988-1989. First Edition. 67-99 pp. each, black toner on white commercial stock, in stiff printed wrappers. Occasional illustrations. 8vo. Very good. Minor spotting, toning, handling marks to wrappers, interiors clean and bright. [2092] **\$750 USD** *Complete run of Richard Hell's literary magazine sponsored by The Poetry Project at St. Mark's, with contributions from across the downtown NYC scene.*

54. Bolan, Marc. **The Warlock of Love**. Lupus Music, 1969. First Edition. Hardcover in jacket. [2096] **\$350 USD** *Scarce first-edition volume of mystical poetry by the renowned frontman of the band T. Rex, dating from his earlier psychedelic-folk period when the band was known as Tyrannosaurus Rex.*



55. Cage, John. **Silence: Lectures and Writings**. Middletown, Conn: Wesleyan University Press, 1961. First Edition. 276 pp., offset on commercial stock in black cloth-covered boards, with printed dust jacket. Signed by Cage at title page. Square 4to. Very good +; One minor crease near top edge of jacket, slight shelfwear, otherwise essentially fine. [2595] **\$950 USD** *An uncommonly pristine example of this first edition, signed by John Cage at the title page.*



56. Lalanne, François-Xavier and Patrick Mauriès. **Actéon mis en Pièces**. Paris: Presses de Serendip, 2004. First Edition. Publisher's decorated portfolio box containing six (6) hand-signed and colored prints by Lalanne in a letterpress paper portfolio ; one small letterpress accordion booklet in printed wraps ; and 40 facsimile printed sheets of notes and drawings, loose as issued, laid in. Edition consists of 60 numbered and signed standard copies and a series of 15 "tête" copies each containing an additional signed original drawing by Lalanne and autograph note signed by Mauriès. This copy

numbered 8 of the standard edition. Fine. [2130] **\$4,000 USD** *An exquisite suite of prints inspired by the Greek mythical figure of Actaeon. According to the publisher, the edition is "the most 'conceptual' work" of the Presses de Serendip, modeled on Duchamp's "La Boîte en Valise," after the Lalanne had shown Patrick Mauriès their copy. Lalanne's contribution to the work is a letterpress paper portfolio containing six (6) prints (five color etchings and one color woodcut, all signed) illustrating the tale. The accompanying text by Mauriès, "Notes Éparses pour un Actéon," is a small accordion booklet in fine paper wrappers which offers a poetic meditation on the meaning of the myth. Thematically echoing the story, in which the hunter Actaeon is transformed into a stag by Athena and then torn apart by his own hounds (the book's title in English would be: "Actaeon Torn to Pieces"), the other contents of the box consist of 40 separate pieces of varying sizes and stocks, which reproduce Mauriès's handwritten and pictorial notes and research on the myth as well as the making of the book itself, a few of which feature intentionally torn edges. The whole is housed in the publisher's decorated box.*

57. **Le Chemin de Fer Métropolitain de Paris.** Paris: Les Ateliers A.B.C., 1931. First Edition. 57 pp., heliogravure on commercial stock with 13 numbered color plates of diagrams and four additional color plates of illustrations, glued into silver metallic decorative boards with illustrated endpapers. Folio. Good. Cover and endpapers generally scuffed and with some marks, edgewear. Interiors clean and bright, with one short closed tear to one of the illustrated color plates, not affecting image. [2140] **\$450 USD** *Beautiful commemorative catalogue for Le Chemin de Fer Métropolitain de Paris, otherwise known as the Paris Métro, printed on the occasion of the 1931 Paris Colonial Exposition, and the opening of a new subway line which led to it. Contents cover the past, present, and future of the Paris rail system, with many heliogravure photographic illustrations, four color illustrations after drawings, thirteen beautiful color plates of graphs and diagrams, and overall excellent graphic design. Rare in the US and in good condition.*



58. Müller, Louis. **[Original artwork and typescript] Les Contes de la Coccinelle: Histoire de Pernette, La Bête à Bon Dieu.** Geneva: Éditions Oméga, 1943. First Edition. 38 pp. Text in French, chiefly illustrated. Small folio, 34 x 24 cm. Very good. Plastic comb binding, illustrated stiff card covers. [1882] **sold** *Illustrated children's book, telling the story of how the Coccinelle (Ladybug), here named Pernette, came to be known as "La Bête à Bon Dieu" (The Beast of Good God), which is at the same time a Creation story. The righthand page of each spread features an illustration (by the author). Additionally in this copy, laid*

in at each spread is the original ink and watercolor illustration, signed and dated, with typewritten text approximately where the printed text appears in the book layout. These illustrations have been tipped to slightly larger sheets, about the size of the book's pages (though several are detached). The book's colophon states an edition of only 50 numbered copies, though this copy is not numbered. Only two library holdings, in Switzerland, on OCLC.

59. Jonathan, Eric (ed.). **Satan. Vol. 1, No. 1 (Feb. 1957) through Vol. 1, No. 6 (Sept. 1957) (all published).** New York: Stanley Publications, 1957. First Edition. Complete run in six issues, black and white and color offset on glossy commercial stock in glossy wrappers. Illustrated throughout. Very good. Minor edgewear, overall clean and bright. [2139] **sold** *Playboy-like monthly men's magazine ("devilish entertainment for men") which lasted only six issues. Contents include articles, fiction, cartoons, softcore photography. Issue 2 cover and centerspread feature "Queen of Pinups" Bettie Page. Scarce, collectible men's magazine with an amusingly on-the-nose title.*





60. Publicaciones de la Secretaria de Educacion Publica. Departamento de Bellas Artes. Direccion de Educacion Fisica. **Reglamentos de Atletismo: Para las competencias internacionales de pista y campo y reglas generales para los juegos olímpicos.** México: Talleres Gráficos de la Nación, 1931. [Cover title: Reglas Oficiales de Atletismo.] 66 pp. rule book for international sporting competitions. 8vo. Very good. Illus. stiff wraps, saddle stapled. [1185] **\$250 USD** *Primarily of interest for the superb but uncredited estridentismo illustration that graces the front cover. "Aceptados por la Federación Atlética Internacional de aficionados, en el Congreso de La Haya, en agosto de 1926, con las adiciones y reformas hechas en el congreso de Amsterdam, en 1928." As of February 2021, we can locate only one holding in North America, at the National Library of Mexico.*

61. **Five titles from the series Escritores Latinoamericanos, published by Ediciones Nuevo Mundo.**

Havana: Ediciones Nuevo Mundo, 1961. First Edition. Set of five books, from 95 to 160 pp. each. Letterpress on commercial stock, stapled text blocks glued into stiff illustrated wrappers printed offset. All five books held in publisher's original printed bellyband, and housed in non-original custom slipcase. 8vo. Good overall. Yapped edges of covers bumped, some general minor toning, spotting, and wear



endemic to tropical climates, but overall notably clean and intact considering age and quality of materials. [2136] **\$1,500 USD** *A very attractive set of five books, with uniform design and trim size, packaged together by the publisher with printed bellyband (here present and intact). The books were published in 1961 as part of Ediciones Nuevo Mundo's series "Escritores Latinoamericanos." The individual books are: [1] Las Crónicas: Poesía Bajo Consigna by Félix Pita Rodríguez (Cuban author, poems of the Cuban Revolution); [2] Sub-Terra by Baldomero Lillo (Chilean author, about the lives of Chilean coal miners); [3] La Serpiente de Oro, by Ciro Alegría (Peruvian author, accounts of those who live and work on the banks of Peru's rivers); [4] En Este Lado, by José Luis González (Puerto Rican author, "stories against injustice, oppression, and racial discrimination"); [5] Cuentos Negros de Cuba, by Lydia Cabrera (Cuban author, stories and legends from Afro-Cuban culture). A lovely set of books by a range of Latin American authors.*

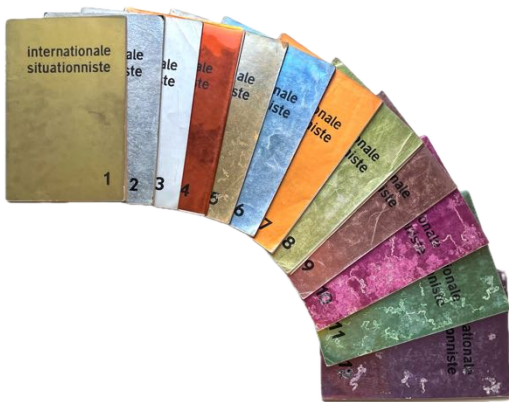
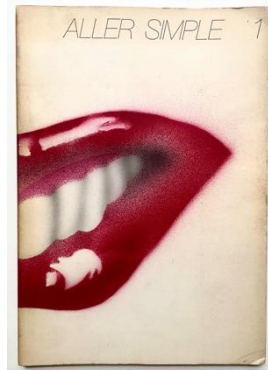


62. Akim, Yakov Lazarevich (text); V. Kulkov (illus.). **Письмо Барабанщика ("The Drummer's Letter").** Moscow: Малыш, 1964. First Edition. [12] pp., multi-color offset on commercial stock, stapled in printed self wrappers. Housed in black envelope with printed label. Folio. Very good. Minor general toning, minor handling/edgewear, short closed tears, particularly at spine/staples. Overall clean and bright. [2137] **\$850 USD** *Gorgeously illustrated Russian children's book in support of the Cuban Revolution.*

63. **Tiqqun. Nos. 1 (Feb. 1999) and 2 (Oct. 2001) (all published)**. Paris: Tiqqun, 1999-2001. First Edition. Two issues (160 and 287 pp., respectively), offset on commercial stock in stiff printed wrappers. Text in French, illustrated throughout. Large 4to. [2609] **\$900 USD** *Both issues of the highly influential, collectively-authored journal of leftist theory from the turn of the 21st century. Tiqqun 1 bears the subhead "Organe conscient du Parti Imaginaire" and is additionally titled "Exercices de Métaphysique Critique"; Tiqqun 2 bears the subhead "Organe de liaison au sein du Parti Imaginaire" and is additionally titled "Zone d'Opacité Offensive."*

64. Tonka, Hubert (ed.). **Aller Simple. Nos. 1 (Summer, 1981) through 3 (Winter, 1982) (all published)**. Paris: Aller Simple, 1981-1982. First Edition. Complete run in three issues, from 62-118 pp. each in stiff wrappers. Principally offset, with some letterpress, photogravure, pochoir, gouache, airbrush, and ink on paper. Text in French, illustrated throughout. Stated edition: 1000 copies. 4to. [2605]

\$1,000 USD *A quietly beautiful and experimental magazine featuring members of latter-day Parisian leftist and avant-garde circles, Aller Simple was in some ways a successor magazine to Utopie, a magazine of experimental urbanism and architecture edited by Tonka from 1967-1977 and featuring many of the same contributors. Aller Simple carries on these concerns but supplements them with other experimental writings in prose and poetry, critiques of modern life and spectacle (Jean Baudrillard is a contributor to no. 2), and reproductions of artwork in various media. The magazine's design is particularly distinguished by featuring executions of original artwork in multiple directly onto its covers: issue 1 is an original stenciled and airbrushed work by Boisard; no. 2 an original design in ink by Boisard; and no. 3 an original gouache recreation of a work by Jean Hélon executed by multiple contributors to the magazine. In all, the magazine includes contributions by Tonka, Boisard, Baudrillard, Jean Aubert, Isabelle Auricoste, Jean-Paul Jungmann, Helen Arnold, François Billard, Daniel Blanchard, Boisard, Jean-Pierre Burgart, Fox, Clarisse Herrenschmidt, Olivier Pagès and Alain Vulbeau, among others. Very scarce, especially complete.*



65. [Situationist International] Debord, Guy (dir.). **Internationale Situationniste. Nos. 1 (June, 1958) through 12 (Sept., 1969) (all published)**. Paris: Internationale Situationniste, 1958-1969. First Edition. Complete run in twelve (12) issues. Between 30-120 pp. each, saddle stapled. Letterpress on commercial stock, in printed stiff, metallic-coated wrappers. Text in French. Occasional halftone illustrations throughout. 4to. Fair. [2029] **\$2,800 USD** *A complete, well-loved, and well-read set of the primary magazine bulletin of the Situationist International. This particular set served as the personal reference copies of ex-SI member Donald*

Nicholson-Smith, who was a primary translator of key Situationist texts into English, including Debord's Society of the Spectacle. As such, the issues are in overall fair-to-good condition, with general handling marks, scuffing, edgewear, and creasing to wrappers; a few issues have occasional ink annotations throughout the interior, with issue 8 being more heavily annotated and with some pages detached from staples but present; title page of issue 4 bears the library

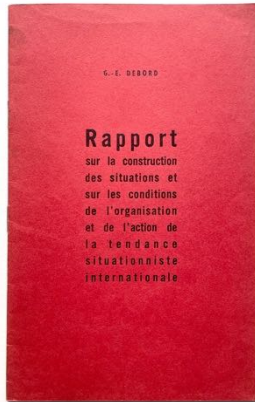
stamp of "King Mob" (an English ex-SI splinter group co-founded by Nicholson-Smith); issue 2 is the much more common 1962 reprint of the faulty 1958 first printing; the metallic covers of issues 5, 10, 11, and 12 have lines of insect damage. Still, the vast majority of the contents are clean and bright. Said contents feature several of the first print appearances of key Situationist texts including "Formulary for a New Urbanism" (in issue no. 1); "Theory of the Dérive" (no. 2); the 1960 "Manifesto" (no. 4); the first chapter of *Society of the Spectacle*, "La Séparation Achevée" (no. 11); as well as the group's characteristic graphic elements such as psychogeographical maps and détourned comic strips throughout. In summary, a chance to own a set of the magazine that belonged to a participant of the movement, and was used as direct reference for conveying the Situationist Internationale to anglophone readers.

66. [Situationist International]. **Collection of Eight Editions of "De la Misère en Milieu Étudiant" ("On the Poverty of Student Life")**.

Various: Various, 1966-1983. First Edition. Eight slim pamphlets, see below for individual descriptions. All roughly 4to. Good. [2030] **\$3,000 USD** Eight different editions (including the first edition, first printing) of this crucial text from the Situationist International, originally titled "De la Misère en Milieu Étudiant" and commonly translated in English as "On the Poverty of Student Life." From its first printing, the

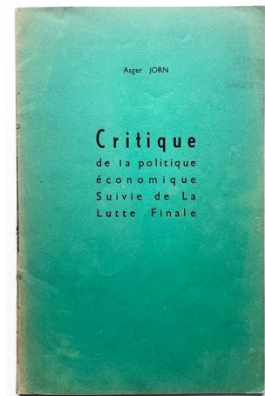


booklet claimed no copyright and stated that it could be reprinted freely. And so it has been ever since, as the present gathering attests. Included here are: [1] "De la Misère en Milieu Étudiant." Strasbourg: A.F.G.E.S., 1966. Supplément spécial au No. 16 de "21-27 Etudiants de France." First edition, first printing with dark blue, linen textured wrappers, one of 10,000 copies; [2] "De la Misère en Milieu Étudiant." Strasbourg: A.F.G.E.S., 1966. Supplément spécial au No. 16 de "21-27 Etudiants de France." First edition, with lighter blue felt textured wrappers. Sometimes described as a second printing, identical to the first printing except for wrapper stock; [3] "De la Misère en Milieu Étudiant." Paris: Internationale Situationniste, 1967. Supplément à la revue "Internationale Situationniste." Second edition, grey laid textured wrappers; [4] "Das Elend der Studenten." Berlin: Situationistische Internationale, 1968. First German edition. Grey illustrated wrappers; [5] 論大學生之貧乏. [Hong-Kong]: Champ Libre, 1972. First Chinese edition. Trilingual in Chinese, French, and English, with a Chinese preface by Lu Zhishen. Perfect bound in black and red typographic wrapper. [6] "Ten Days That Shook the University: Of Student Poverty." London: Situationist International, n.d. (1967). First English edition, with additional preface and postscript. White wrappers with black détournement illustrations. [7] "On the Poverty of Student Life." New York: Situationist International, 1967. First American edition. With additional prefatory text to inside front and back covers. White typographic self wrappers. This copy stamped with New York mailing address for the Situationist International to lower right corner of back cover. [8] "On the Poverty of Student Life: Ten Days That Shook the University." Detroit: Black and Red, 1983. Second printing of the Black and Red edition, originally printed in 1973. Red and black printed wrappers depicting the covers of various earlier editions of the text.



67. [Situationist International] Debord, G.E. [Guy]. **Rapport sur la Construction des Situations et sur Les Conditions de l'Organization et de l'Action dans la Tendance Situationniste Internationale.** n.p. [Brussels]: Internationale Situationniste, n.d. [June 1957]. 20 p. text in French. 8vo, 21.5 x 15 cm. Near fine. Red wrappers, saddle stapled, with title texts in black. [2081] **\$750 USD** *Printed by Marcel Marien in a run of 1000 copies, this scarce booklet was used as the chief preparatory text of the founding conference of the 'Internationale Situationniste' in July 1957 in Cosio d'Arroscia. It delineates the views of the founders of the I.S., more particularly Jorn, Debord, Pinot-Gallizio and Korun. The new movement's revolutionary aims are clearly expressed: "First, we believe that the world must be changed. We desire the most liberatory possible change of the society and the life in which we find ourselves confined. We know that such change is possible by means of pertinent actions." The Rapport is one the most critical texts of the Internationale Situationniste. Scarce.*

68. [Situationist International] Jorn, Asger. **Critique de la politique économique, Suivie de La Lutte Finale.** Paris: Internationale Situationniste, 1960. First Edition. 38 pp., letterpress on commercial stock, in stiff green printed wrappers. Text in French. Small 4to. [2082] **\$800 USD** *Scarce first edition of this booklet publication of two political texts by artist and Situationist International member Asger Jorn, published by the group's own press. The back cover is an advertisement for the journal Internationale Situationniste.*



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