We are independent dealers of archives, complete-run serials, rare books and ephemera in all fields and genres with particular emphasis on design, music and the visual arts.
20 items, newly listed

ARTISTS’ GAMES BY WOMEN

1. [card game] Henderson / Simpson. Bilious bachelor. n.p.: 1982. First edition. 40 color illus. cards, "custom printed and hand-cut" including an instruction card, one Bilious Bachelor card, and 19 "pairs" depicting cartoonish men described as "sluts," "loose," or "vixens," etc. Box is 9.5 x 6.2 x 2.5 cm. Near fine. cards loose in original box. [1669] $250 “Some say that men get all the breaks, But they are lacking 'women's traits.' In order to be very fair, We've given you some men to pair. Embody 'women's traits' they dare, But you have met them all somewhere. Discard your pairs, the lead to capture, But don't get stuck with Bilious Bachelor! Whatever strategy anyone chooses, The one left holding the Bachelor loses...” Simpson/Henderson 1982. We are unable to locate the item in OCLC, or online.

2. [tarot deck] Nettles, Bea. Mountain Dream Tarot: A Deck of 78 Photographic Cards. Rochester, N.Y.: Distributed by Light Impressions, 1975. First Edition. 78 photographically illustrated cards with booklet and advertisement for other titles by the author laid in. 16mo. Cards and inserts near fine. 78 loose cards in original box. [1662] sold According to the author, “The Mountain Dream Tarot came to me in a dream in the summer of 1970. The decision to assemble a photographic set of cards was made in my sleep. I began the next morning at Penland School of Crafts in the mountains of North Carolina. I chose models who suited the cards and after reading the card's description we took a walk to find the right place to make the picture. The Tarot deck fascinates me as a highly complex collection of visual information. It is very old, perhaps beginning in ancient Egypt. Its symbolism and imagery could make a lifelong study. I based my imagery on the..."
3. [Judaica / Latin America] Pier, Anette. **Di Yiddishe Loteria : a la eterna memoria de Sarita Pier Z”L.** Mexico City: La Kehilá Ashkenazi / Finka, 2012. First Edition. 54 photographically illustrated loteria cards and 10 game tablets, printed with texts in Yiddish and Spanish. Small folio. Very good. Cards and tablets housed together in bright pink game box. [1663] **hold** Issued to coincide with the 90th anniversary of the The Kehilá community of Eastern European Ashkenazi Jews residing in Mexico City, Pier explains that “Di Yiddishe Loteria es el producto de un ingenioso sincretismo cultural que incorpora de una manera artística, original y divertida a dos grandes culturas: la Mexicana y la Judía.” Yiddish speaking Jews began to arrive in Mexico during the 1920s and 1930s, fleeing the waves of violent antisemitism that shattered their communities in Eastern and Central Europe. These new immigrants to Mexico established flourishing communities throughout the country, and particularly in Mexico City. As they integrated into their new surroundings and learned Spanish, the prevalence of Yiddish in daily life began to decline. Pier’s creation of Di Yiddishe Loteria was part of an effort on her part to revive the memory of an immigrant tongue in the new world, and to pay homage to the memory of her own Yiddish-speaking grandmother, Sarita Pier. As of June 2023, we cannot locate a copy of the game in an institutional collection in North America.
ARTISTS' BOOKS, ETC., BY WOMEN (& MEN)


5. Ingberman, Jeanette and Exit Art gallery. New York City. **ILLEGAL AMERICA.** New York: Exit Art, 1982. 27 unbound folded sheets [ca. 108 pp.] housed in a cardboard portfolio, the work includes texts and visual art from the contributors. 4to. Very good over all ; the folded sheets are near fine. Cardboard carton, extremities rubbed, one side creased. The box is held together lengthwise by a U.S. dollar, tempting its reader to break the law by destroying federal currency [this example is uncut]. [1657] **sold** Published for Exit Art's first event, a group exhibition at Franklin Furnace in New York, "this historical show examined artists' work, 1930-1982, from the United States, Europe, and Japan,
who in the process of making their work came into conflict with the law, challenging issues of legality and censorship. The show included photo-documentation of the work with an artist statement and extensive written documentation of each incident, many of which continued as legal cases. Exhibition artists were Vito Acconci, Gempei, Akasegawa, Louis Aragon, Scott Billingsley, Marc Blane, Gunther Brus, Barry Bryant, Chris Burden, Papo Colo, Bogomir Ecker, William Farley, John Fekner, Lou Forgione, John Giorno, John Halpern Gaag, Abbie Hoffman, Sam Hsieh, Jay Jaroslov, Komar & Melamid, George Maciunas, Gordon Matta-Clark, Ann Messner, Richard Mock, Peter Monnig, Charlotte Moorman, Otto Muehl, Hermann Nitsch, Dennis Oppenheim, Peoples Flag Show, Jan Van Ray, and Real Estate Show. Complete copies in the original cardboard container sealed with a U.S. dollar bill are rare.


8. Richman, Gary. **Collection of four (4) 'Blue Books', circa 1982-1986.** Kingston, Rhode. Signed first editions, limited to 100 copies. Titles include: The Blue Edition of Catalogues Raisonnes and Other Misreadings (1982); The Blue Edition of Teaching a Carolina Dog to Say Mama (1983); Index of the Alphabetic Rebus (1984); and Other Doors to Bookland (1986). Oblong 4to to small folio. Very good. various - stab stapled and comb bound. [1659] **$500** Gary Richman's 'Blue Book' project has resulted in an ongoing series of publications since the early 1980s. According to a page for the artist on Printed Matter's website, "The works are characterized by surreal combinations of black and white collages of 50's-style diagrammatic images, original line drawings, and found photographs interact with text that is direct and bold not only in voice but also in visual presentation, often printed in serif type, all capitals, or both. Images and text drawn from or referencing an authoritative context have their power undermined by Richman's unique collaging sensibility; individually, images and phrases remain striking, but when presented in combination, viewers are compelled to draw connections and extract their own meanings. The assemblages may seem at once stream-of-consciousness and carefully constructed, random yet woven intricately by the artist with a specific but inaccessible meaning in mind. In the artist's own words, "Content is always construed, translated and often condemned to misapprehension. Like Santayana's beauty in the eye of the beholder, it is sometimes coincidental but not entirely unintended." Richman's works are in the collection of the Tate, MoMA, Yale, Brown and NYPL. Early editions scarcely turn up in the marketplace.
9. Griffin, Brian. **Copyright.** London: 1978. First Edition. Unpaginated [32 pp.] largely photographic fanzine pairing images by Griffin with abstract diagrammatic line drawings by Barney Bubbles. 4to. Neatly signed by Griffin in pencil on the inside front cover. One of approximately 500 copies. Mint. Illus. stiff wraps. [255] **$250** Griffin is renowned for the vivid album covers he produced in the 1980s for bands including Depeche Mode, Elvis Costello, Devo, Iggy Pop, Siouxsie and the Banshees and Echo and the Bunnymen. His work has recently been the subject of a major retrospective at Steven Kasher Gallery, where images from Copyright featured prominently.

**FEMINISM / EXPERIMENTAL PRESS**

WITCH CRAFT IS THE TECHNOLOGY OF ANARCHY
what is WITCH CRAFT

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what is TECHNOLOGY
Molloy, Alice. In other words: from my notebooks of 1971 through 1973, with comments and word trips, and excerpts from things I was reading during that time, that held my attention. Oakland, CA: Women’s Press Collective, n.d. [1973]. [Cover title: In other words: notes on the politics and morale of survival.] XVI, 131, XVII-XXII pp. Illus. throughout, oblong quarto [25 x 33 cm.] Very good, extremities rubbed. Red comb binding. [1656] sold An overlooked an important work rooted in lesbian feminism, systems theory, witchcraft, and anarchist thought. From Molloy’s introduction, "The text portion of pages 1 to 131 comes from notebooks that I wrote in for three years, beginning in 1971. Jotted down things that came to me, from my head, things that came through other people’s heads -- reading a book someone wrote, if it’s the right kind of someone, is the next best thing to talking in the flesh....Somehow, reading Chaucer in the original and Gertrude Stein’s The Making of Americans together one week in 1968 ... they echoed off each other, a palpable sensation ensued. something within me felt a dizzying clarification ... of what, I did not know, and still don’t, really." While the Hathi Trust has made a digital version available, physical copies are scarce, especially in such good condition.

12. [radical / militant] The woman’s gun pamphlet ; a primer on handguns. N.p. [Oakland, Calif.]: [Women’s Press Collective], 1975. [Cover title: “Women’s gun pamphlet ; by and for women.”] 46 pp. text in English concerning the use of firearms, illus. 8vo. Very good. Saddle stapled. [1665] sold A landmark work in the bibliography of militant feminism, long available as a PDF, but extremely scarce in the original 1975 printing. Part women’s liberation manifesto and part technical guide, the publication was considered a useful resource on all the basic aspects of gun safety, use, and classification, and has been cited as an influence on members of M19 and other radical women’s groups.
14. [situationism] Khayati, Mustapha. *De la misère en milieu étudiant considérée sous ses aspects économique, politique, psychologique, sexuel et notamment intellectuel et de quelques moyens pour y remédier.* Strasbourg, France: Association Fédérative Générale des Étudiants de Strasbourg (AFGES), 1966. First Edition. 28 pp. booklet, texts in French. 8vo. “Supplément spécial au no 16 de 21-27 Étudiants de France.” Near fine. Printed blue wrappers, age toned at the extremities. [1674] $300  Written by Mustapha Khayati with contributions by other Situationists (including Guy Debord), “De la misère en milieu étudiant” (On the poverty of student life), was originally published in 1966 during a period of simmering malcontent among university students across France. After a group of radicals at Strasbourg overtook the student union and commandeered funds to print 10,000 copies of the pamphlet, riots ensued. Since then, the text has been republished worldwide, in various languages. Situationist collector Mehdi El Hajoui has collected more than fifty such editions. Despite the stated print run of this original version, first edition copies are rare in any condition.


POETRY

First edition, second printing with 1892 on the title page and “Triumphant” at page 29. An attractive copy housed in a custom green linen clamshell.
19. [poetry] **Insect Trust Gazette. No. 1 (Summer 1964); no. 2 (Summer 1965); no. 3 (1968) (all published).** Philadelphia, Pa. / Berkeley, Calif.: 1964-1968. First Edition. Complete run of the literary journal published by Leonard Belasco, Jed Irwin, Robert Basara, and William Levy. 8vo and 4to. Very good. Saddle stapled; no. 3 with comb binding. [1664] **$1,500** Our set includes the banned /seized (and therefore scarce) second number. In an interview with Reality Studio, Irwin explains that “Bill Levy had moved to London by the time no. 2 was ready. We shipped many (that is, a large proportion of what must have been a small press run) over to Bill. They never reached him because they were confiscated by Scotland Yard and never released. I don’t recall whether the Yard ever gave any specific reasons for their action.” Despite its brief and irregular run, it remains sought after by William S. Burroughs collectors. The journal’s name was derived from a phrase in Naked Lunch about a “a trust of giant insects from another galaxy.” Burroughs, Bryon Gysin, Dom Sylvester Houedard, Augusto De Campos, Ian Hamilton Finlay, Jackson MacLow, and Ira Cohen figured among its contributors. Complete sets are unobtainably rare.
ILLUSTRATION


![Image of Nibelungen illustration](image)

30 recent acquisitions, previously listed:


donations gratefully accepted on behalf of the Artists Alliance for Survival are to be used to fund "Target L.A." activities." Target L.A.: The Art of Survival was a series of anti-nuclear events and exhibitions culminating in a major multimedia art festival on the anniversary of the bombings of Hiroshima and Nagasaki, held August 6-9, 1982. The "target" was a two-level free-standing parking lot in downtown Los Angeles. Activities included carnival games designed by artists, live performances, art exhibitions, and film and video screenings. Off-site gallery exhibitions, poetry readings, and an evening of theater were produced concurrently. Although we are unable to prove it conclusively, it seems the present work may have been created in advance of the gathering. Unrecorded.


25. [art / illustration] Soulages, Gabriel. *Graffiti d’Amour*. Paris: Éditions Mornay, 1931. First edition. 480 numbered copies. This example one of the 30 numbered copies on Japon (n°27). 97 pp. book with texts in French by the author illustrated with drawings in black and red by Charles-Emile Carlgèlle. 8vo. Very good. Printed and folded wrappers over plain cardstock boards. [1481] *sold* A charming and elegant work presenting contemporary French translations of erotic graffiti from the ancient world, discovered and transcribed by the author at sites including the Roman Forum, Temple d’Auguste et de Livie, Mount Lycabettus, and elsewhere. According to the justification, copies 1-30 were accompanied by 2 original Carlgèlle drawings, inserted loose. However, this example does not include the artworks which may at one time have accompanied it. Scarce.


28. [exhibition catalog] Paris, France. L’Association des "Artistes Musicalistes" [exhibition catalog]. *Premier Salon des "Artistes Musicalistes"* Paris: [Impr. de Vaugirard], n.d. [1932]. First Edition. [Cover title: "Les Artistes Musicalistes se Présentent"] Approximately [40] pp. [1] glossy plate in color; illus. in black and white with texts in French including manifestos and lists of works by member artists. Oblong 8vo. Very good. Saddle stapled silver foil wrappers printed in red, surfaces a bit rubbed and oxidized, but surprisingly bright. [1603] *$800* Catalog for the December 1932 - January 1933 presentation at Galerie de la Renaissance in Paris, including works by Maurice Barret, Gustave Bourgogne, Jean Carlu, Da Silva Bruhns, Arne Hosek, Henri Valensi and others. The book is striking production with dynamic typography and page designs throughout, including an attractive application of Cassandre’s “Le Bifur” on the reflective metallic covers. According to our own rough translation the group's manifesto, ““It is clear to everyone that the key characters of the beginning of this century are: the applications of science and generalized dynamism, which bring into their orbit: rhythm, harmony, synthesis, etc., etc... However, the art offering the most, dynamism, rhythm, harmony, science, synthesis... is Music. For this we realize, here, that from the aesthetic point of view, the musical spirit predominates. Thus we demand, “Art must be musicalized”... In reality, this influence of Music has already developed, but unconsciously, in all the arts, among all artists who can say they are ‘sensitive and creative’, and simultaneously in several countries.” Scarce.
29. [tarot cards] Grand Etteilla. Paris: B. P. Grimaud, c.1890-1917. 78/78 cards complete with original 2-
part maroon telescopic card-box. Cards measure 119 x 67 mm; stack stands 42 mm high. Very good. 
Box intact with old repairs. [788] sold Gorgeously early edition Grimaud Grand Etteilla. Color paper 
paste-down on box cover. 1890 Republique Francais tax-stamp on 2 of swords. Brilliant lithographic 
coloring throughout, printed on sturdy expensive high-quality pasteboard card-stock. Images follow 
those of Jean-Baptiste Alliette, c.1789, with reverses showing a pattern of blue-green swirls. Cards are in 
very good condition with minor handling marks. Box shows rubbing at extremities, all panels are present 
and in good condition, with seam split at bottom left. The deck is complete with 78 of 78 cards, the pink 
and blue indicator cards, and the publisher’s miniature tarot instruction booklet, often lacking.

30. [card game] Hand-made Russian prisoner playing cards (deluxe set with box, green and brown 
card deck containing a total of 38 cards, 36 of which are six to the ace in four suits (clubs, diamonds, 
hearts, spades) with two additional blanks, each stenciled in vibrant colors. Approx. 90 x 60 mm in size, 
deck stands 14 mm tall. Very good. Housed loose inside a custom case constructed from man-made 
materials. [1059] sold Our expert source tells us this deck was created by an inmate at PKU IK-8 UFSIN 
Federal Penitentiary of Russia in the Khabarovsk Territory, most likely in the early 1990s. Since gambling 
paraphernalia (including playing cards) are prohibited by Russian prison authorities, hand-made decks 
such as the present item were typically constructed during incarceration using scrap materials procured through the 
everyday routine of prison life. Survivals of complete decks are rare and sought after by collectors.

31. [fanzines] On the Spot [New Orleans, La.] Vol. 1, no. 0 (all 
illus. throughout, articles on HIV and AIDS, editorials, 
poetry, comics, and collage art. 4to. Very good. Illus. stiff 
wraps, discoloration to rear cover, else fine. [1453] $150 
Per the front cover, On the Spot was "handcrafted in New 
Orleans," by editor and publisher John Emm, with 
contributions by Barry "King" Curtis, Al Hamut, Matjames 
Jones, Jr., Chris Alphones, and others. Much of the editorial 
coverage deals with the AIDS epidemic in New Orleans 
(including some conspiracy theories about its origin), and 
how to prevent transmission of the virus. Institutionally 
uncommon and rare in the marketplace, with only five 
holdings in North America.

the mini-comic / fanzine issued by Gene Mahoney, illus. throughout. 8vo. Near fine. Illus. stiff 
wraps. [1307] $125 A curious fanzine artefact from the precipice of the modern Internet-era, with an opening 
editorial asking readers, "aren't you sick of going to parties and being subjected to overpaid (and 
underlaid) cybernerds foaming at the mouth about this new computer program or that new Silicon Valley 
company?" Decalring war on the boring culture of computer-based entrepreneurship, the issue also 
includes comics drawn by the publisher, as well as a strip by Saša Rakezić, harkening back to the early 
days of the civil war in former Yugoslavia. Scarce.

33. [fanzines] Cooking on the Edge. [no. 1] "Premiere issue" (July August 1993) - [no. 35] (Spring 
a complete run of the bi-monthly cooking fanzine by Jill Cornfield. Tall thin 4to. Near fine. Illus. self wraps, saddle stapled. [1314] **sold** Cornfield took the aesthetics of a punk fanzine and the DIY ethos of the 1990s into the kitchen. In her opening editorial, she explains that “Cooking on the Edge offers food ideas for distracted people...I look for contributors who have an unusual food experience to report on: cooking for fraternity members, starting up a specialty baking company, hard-time cooking by a convict, etc." As noted in the Chicago Tribune, the resulting zine "is a fun and frenetic look at foodstuffs. With an outlook as unique as its narrow No. 10 envelope-sized booklet format, its fare has included 'Meatloaf as Therapy' and 'Halloween Applications for Hard-cooked Eggs.' Among its culinary inspirations are a seemingly endless parade of chocolate cake recipes." As of September 2021, we can locate only three holdings in North America.

34. [fanzines / punk] **NO : Instant Artifact of the New Order. Vol.1 no. 1 through 4 (all published)** New York: NO, 1977-1979. First Edition. Complete run. Unpaginated (26, 28, 24, ca. 58 pp.) experimental music and art magazine. 4to. No. 1 corner stapled; nos. 2-3 saddle stapled; no. 4 loose contents housed in envelop. [11] **sold** NO is one of the high points of punk publishing -- complete sets rarely come to market. Chris Nelson’s magazine established a steelier counterpoint to the punk and 'new wave' explosion of 1977, eventually lending its name to a more dissonant and angular creative scene known as 'no wave.' Calling himself Joey Braniac, Nelson and other contributors wrote features on and conducted interviews with the Diodes, Viletones, Mimi and the Dreamboats, Spicy Bits, L.A.M.F., Kongress, Mars, Dead Boys, Gynecologists, L.O.K., Suicide Commandos, Mumps, Television, Teenage Jesus and the Jerks, Arto Lindsay, James Chance, Versus, the Cramps, Half Japanese, Cardiac Arrest, Ikue Ile, Eric Mitchell, DNA, Devo, Klaus Nomi and others, including photography by Jimmy de Sana, Anya Philips and Julie Gorton. NO issue three is printed entirely in red ink, featuring a riotous interview with Lydia Lunch. Published in fewer than 500 copies, NO number four marked a dramatic departure from the fanzine’s previous format, mixing loose, unpaginated articles and features (approximately twenty single-leaf and 2-4 pp. corner stapled documents) with a curious array of supplemental ephemera, including the Information / NO Group / NNB flexi disk; an unattributed handwritten poem (“Punishment”) in variously colored inks on lined paper (no. 479 of 500), and a folded linocut print of the letter "N" in blue ink. It is as sprawling and satisfying as it sounds.
35. [fanzines / feminism] **Bikini Girl No. 6.** New York: Lisa. 32 pp., illus, flexidisc “occult chemistry” bound in. Square 8vo. Near fine. Saddle stapled. [1489] **sold** Per Tillman’s interview with Greer Christina for the Quietus, her iconic novella Weird Fucks first appeared in excerpt in the sixth issue (1980) of Lisa Baumgardner’s art-punk-literary fanzine Bikini Girl. The zine is rare, and copies are increasingly scarce.


37. [Latin America / Cuba / poetry] Armas, Ramiro de (Ramón Arenas Hernández). **Cartones de la Zafra Trazos Crueles del Ingenio.** Cuba: Ed. Rumbos Nuevos, 1938. 40 pp. book of poems. Cover illustrated by Mario Cordovés. Very good. Illus. stiff wraps. [1628] **sold** As an activist, poet, journalist, and advocate for the arts in Cuba, Ramón Arenas Hernández (under the pseudonym Ramiro de Armas) founded two important magazines: Rumbos Nuevos and Archipiélago. The present item contains 14 anti-imperialist poems exploring his experiences in a sugar mill, commenting on ruthless exploitation of Afro-Cuban agricultural workers. The work is based on his personal experiences as a worker in a sugar plant when he was a young man, between 1922 and 1926. The title is extremely scarce. We can locate only one holding in OCLC.

38. [Latin America] Bernal de León, José. **La Quinta Columna En El ContinenteAmericano.** México City : Ediciones Culturas Mexicanas, 1940. 174 pp. 8vo. Good, with tropical damp stain in the lower section of the spine. Previous owner’s gift inscription at ffep. [1643] **$350** A contemporaneous and useful study of Nazi propaganda and its influence in the United States and Latin America.


40. [music] Young, La Monte and Marian Zazeela. **Selected writings.** München: Heiner Friedich, 1969. 1st Edition. Unpaginated text in English, illus. throughout. 8vo. A very good copy; previous owner’s name on ffep in black ink. Cream colored glossy stiff wraps, dusk spots and mild age toning as to be expected; spine is tight and uncreased. A handsome copy. [1310] **$700** Essays include: Lines / Marian Zazeela. --
Notes on the continuous periodic composite sound waveform environment realizations of "Map of 49's dream the two systems of eleven sets of galactic intervals ornamental light years away / La Monte Young. -- Dream house / L. Young, M. Zazeela. -- Conversation with La Monte Young / Richard Kostelanitz. -- The soul of the world / M. Zazeela. -- Lecture 1960 ; Poem to Diane / L. Young. "First edition 2100 of which 98 copies are numbered and signed by La Monte Young and Marian Zazeela." One of the touchstones of American experimental music and sound art.

41. [photobooks / unique work] Bochnia, E. An Image of a Small Town. n.p. [Ludlow, Mass.?]: n.d. 195?. unique. Unpaginated photobook, ca. 22 pp. (11 panels of bristol board) mounted with original silver gelatin photographic prints. 8vo. Very good. Plastic comb binding, clear acrylic sheet protecting front board. [1242] $450 Including the front board, the work contains 10 photographic prints showing city views and daily life in Ludlow, Massachusetts, including images of townsmen, patrol officers, and other citizens going about their business. Apart from the title page, only one line of text appears in the book, on its final page: "The story of this town is without end. Ludlow is like the circumference of a circle, existing around the center, monotony." As a vernacular photobook, we find the title appealing, capturing the poetry and alienation of small town life in postwar America.


44. [poetry] Mayer, Bernadette and Lewis Warsh. L'Amour Fou [Signed]. New York: 1981. First Edition. [16] leaves of poems in English. 4to. Limited to 75 copies, this is no. 7, signed by the authors. Very good. Illus. stiff wraps. [1579] $250 A lovely copy of the collaboratively written and published collection. Upon Warsh's passing, Mayer commented that "Lewis Warsh was the fastest typist in the world that I know of. He could type as fast as he thought. When I first met him I was impressed by his work on the Boston Eagle, a magazine he did with Bill Corbett. It's not a common romantic thing to type fast and efficiently, but it was for me. When Lewis was a small child he'd wander around saying 'doesn't anybody love me?' So, we did. A kind and loving man was he. Not many are kind to poets too, just him and Frank O'Hara." Institutionally scarce.


47. [situationism] Vaneigem, Raoul and Internationale Situationniste (trans. Christopher Gray and Philippe Visac). **The Totality for Kids.** London: Christopher Gray / Equity Printers, 1966. First English-language translation. Unpaginated (31 pp.) brochure. 8vo. Very good. Printed stiff wrappers, saddle-stapled. [782] **$200** "The following text first appeared in Internationale Situationniste nos. 7 & 8. 1962-1963, under the title Banalités de Base. The introduction was originally printed at the beginning of the second part as a synopsis of the first. Since England is as yet unfamiliar with situationist ideas, and since the argument is very closely developed, this synopsis has been used as a general introduction. No copyright was held on the original text and no copyright is held on this translation. Anyone can do whatever they like with it."

48. [space exploration / extra-terrestrials] **A CROP CIRCLE COLLECTION.** The Cereologist, nos. 1 (summer 1990) through 7 (Harvest 1992); The Circular, vol. 1 nos. 1-3 and vol. 2, no. 1 ; and approximately thirteen (13) clippings related to crop circles, circa 1989-1992. various: various, 1989-1992. Eleven journal issues, ca. 20-36 pp each, and thirteen clipped articles. Illus. throughout. 4to. Very good. Items loose as issued. [1514] **sold** An excellent small collection detailing the international craze for crop circles, documenting the appearance of mysterious geometrical patterns that spontaneously began to emerge in fields of cereal crops beginning in the 1980s. In the United Kingdom, speculation over the extraterrestrial origins of so-called 'crop circles' reached a fever pitch in the late 1980s and early 1990s, minting small fortunes for publishers of books by self-declared experts on the phenomenon, and attracting serious scientific inquiry. The hoax was given up by its perpetrators, David Chorley and Doug Bower, in 1991 in order to prevent wasteful government expenditure on an investigation. According to an interview with the duo published in a 1991 issue of Time magazine, Chorley and Bower say they first conceived of the idea in 1978, while sitting in a pub near Cheesefoot Head "wondering what we could do for a bit of a laugh." Inspired by reports of flying-saucer sightings and recalling crop circles created with tractors by Australian farmers several years earlier, they decided to flatten some corn to make it appear that a UFO had landed. In 1981, one of their circles was spotted by a local resident, reported in the press, and promptly attributed to extraterrestrials. "We laughed so much that time," recalls Chorley, "we had to stop the car because Doug was in stitches so much he couldn’t drive."
This slim commemorative book issued by RCA's Astro Electronics Division in 1964 reproduces the earliest high-resolution images of the moon created by an unmanned research vehicle. On July 28, 1964, Ranger 7 launched from Cape Canaveral, Florida. On July 31, it reached the Moon. During its final 17 minutes of flight, the spacecraft sent back 4,316 detailed images of the lunar surface. The last image taken 2.3 seconds before impact had a resolution of just half-a-meter. The area in which it crashed – between Mare Nubium and Oceanus Procellarum – was renamed Mare Cognitum, Latin for “The Sea that has Become Known” in honor of being the first spot on the Moon to seen close-up by humans on Earth. "What has been achieved is truly remarkable," exclaimed Dr. Gerard P. Kuiper, an astronomer of the University of Arizona tasked with showing 10 of the lunar photographs taken by Ranger 7 to newsmen at a JPL press conference on the day of the mission. "The quality is probably so high in not only because of the very great care of the staff of the Jet Propulsion Laboratory -- and the group at Princeton which was responsible for the production of this -- RCA, but also due to the large number of scan lines on the frame you see. You are not aware that you're looking here at a television picture at all." In the present volume, the same 10 pictures from Kuiper's presentation are arranged in order of increasing nearness to the impact site. We are unable to locate the item in OCLC, though it is likely that a copy exists at the Hagley Museum and Library, which holds the RCA Astro Electronics Division records. No copies of Ranger 7 are available for sale on the web and we can find only scant information about the title online.
50. [Nigel Grierson and Vaughan Oliver] **23 Envelope. Posters.** n.p. [London]: 4 A.D., 1986. 15 posters, offset litho in color. 16.5 x 11.75 in. Very good. Housed loose in flaps portfolio. [1559] **sold** Operating undercover, using the enigmatic title of 23 Envelope, graphic designers Nigel Grierson and his partner Vaughan Oliver created images of enduring power for a generation of post-punk music fans. Design historian Rick Poynor has observed that “23 Envelope were one of the most original and significant British design teams of the 1980s.” Their record sleeves for the south London independent label 4AD had an enormous impact on a generation of younger designers who would go on to make their names in the 1990s. Indeed, 23 Envelope’s visual compositions for bands such as The Cocteau Twins, This Mortal Coil, The Pixies, and Modern English are among the most memorable works of album art from the era. The present portfolio is extremely scarce and rarely appears in the marketplace complete, with all the called for prints.