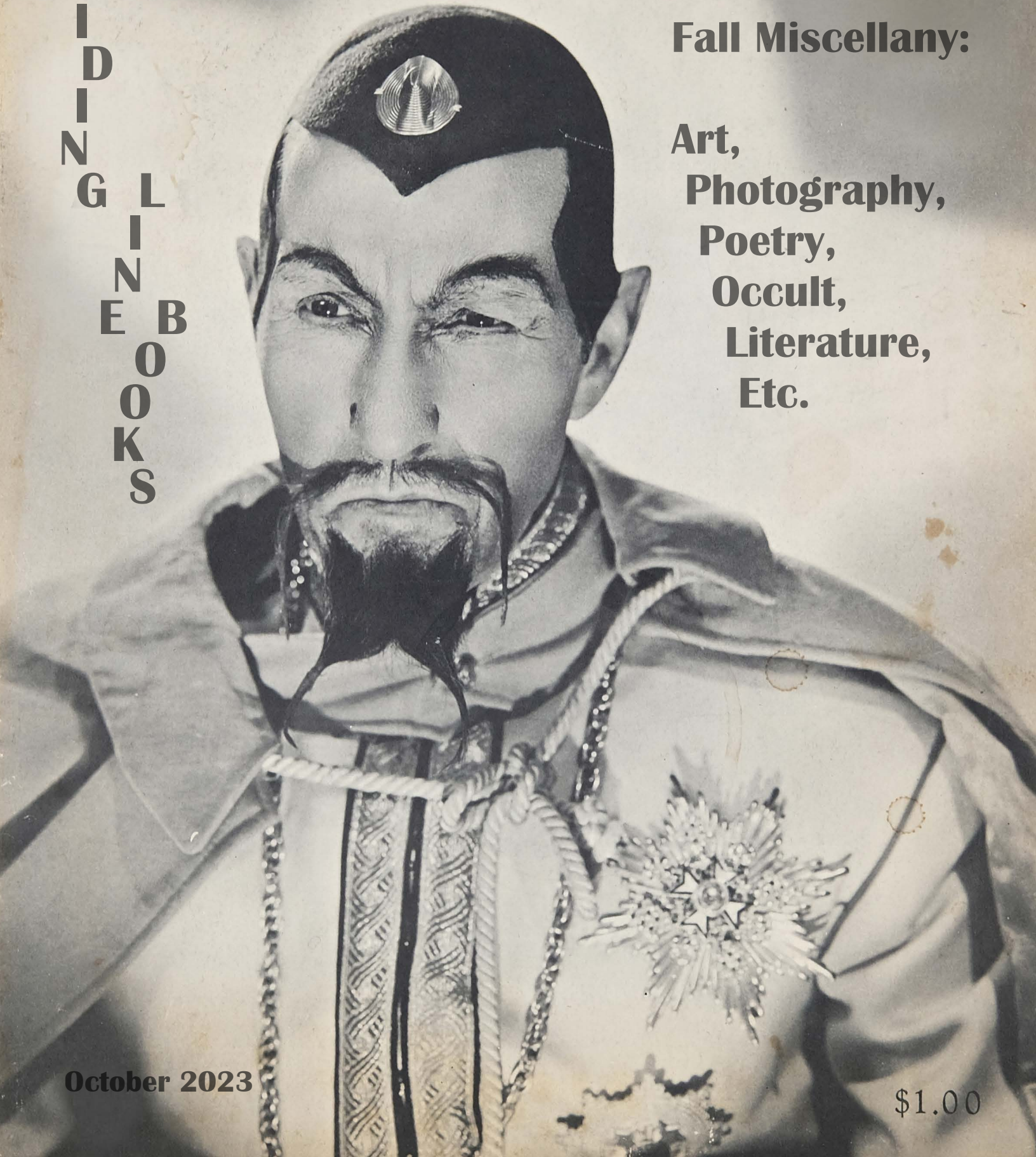


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**Fall Miscellany:**

**Art,  
Photography,  
Poetry,  
Occult,  
Literature,  
Etc.**



**October 2023**

**\$1.00**

**Contents (click to jump):**

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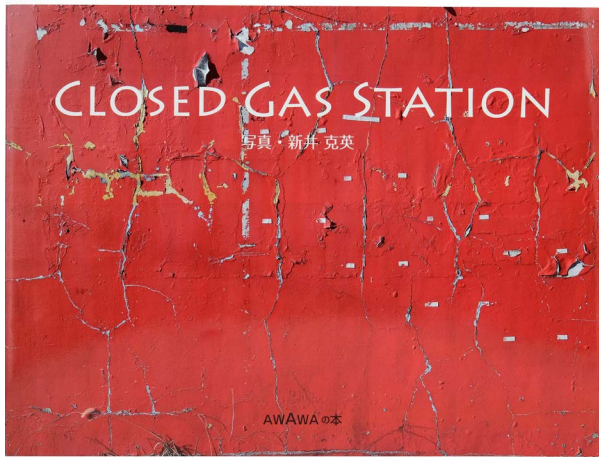
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**Art, Photography, Zines, Etc.**

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**1. ARAI, Katsufusa.**  
**Closed Gas Station.**

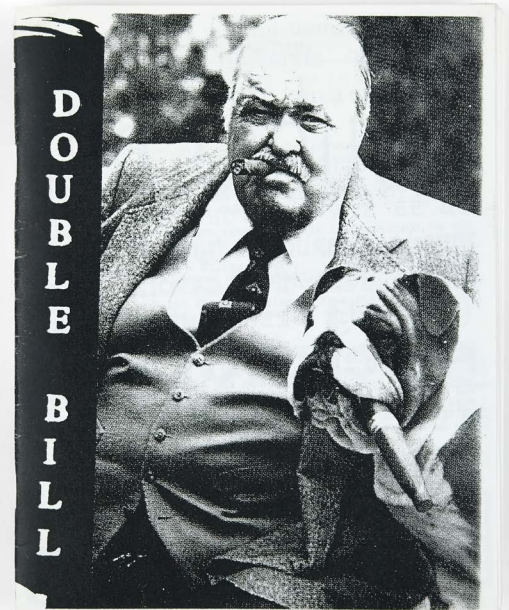
Awawa, [2019]. 92pp. Oblong 8vo. Signature-bound in gray wraps; dust jacket. A photobook featuring black-and-white and color photographs of defunct gas stations across Japan, with locations of individual images given at rear. Text in Japanese. **\$50.**



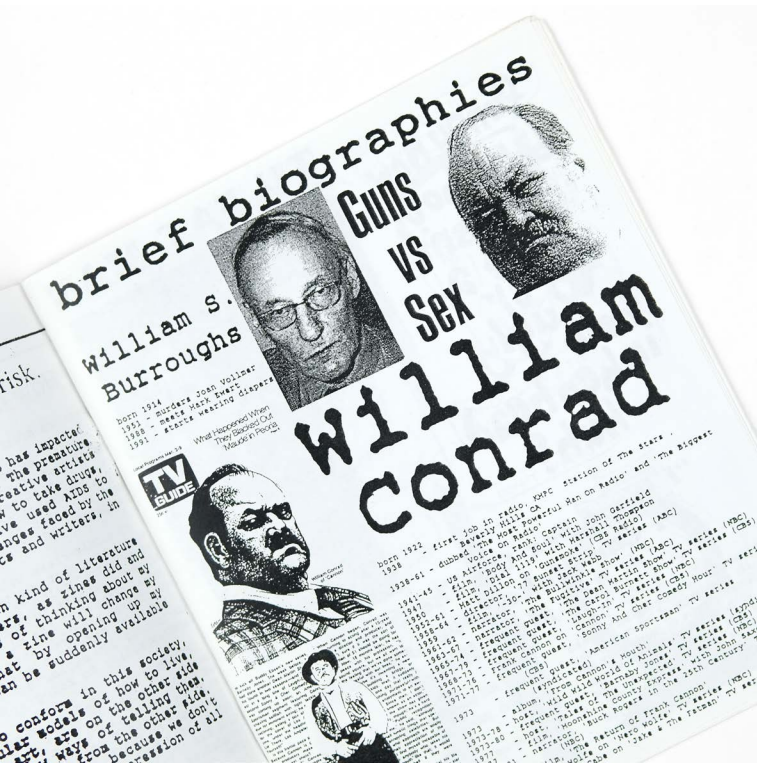
**2. AZAR, Caroline, Jena von Brücker, G. B. Jones, Johnny Noxzema, and Rex [Boy].**  
**Double Bill [Issue No. 1].**

Toronto: Bitch Nation/S.K.A.G. 2000, [1991]. [28] pp. 8vo. Saddle-stapled in illustrated self-wrappers. Photocopied with drawings, comix, and photo-collages throughout. Minor rubbing along spine, else fine.

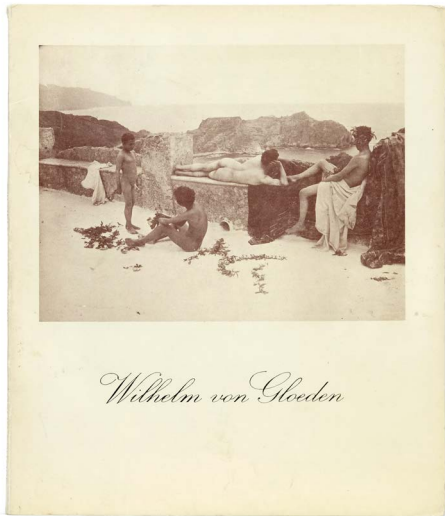
First issue (of five total) of this Toronto queer fanzine-cum-hatezine, co-created by a number of that scene's most notable figures, including G. B. Jones, Jena von Brücker, and Johnny Noxzema. The zine was devoted to the simultaneous denigration



of American writer William Burroughs and the rather unexpected championing as queer hero of William Conrad, an American actor perhaps best known for playing the lead in mid-1970s detective television series Cannon. The zine opens with surprisingly earnest (given the subject matter) introductions by Brücker and Noxzema; thereafter comprised of various texts, drawings, comix, photo-collages, etc. The centerfold is a swastika-shaped board game called "Nowheresville," whose stated object is to "land exactly on the 'LAWRENCE, KANSAS' space at the heart of the swastika," which features an image of Burroughs's face. Scarce; OCLC locates only three libraries holding any issues. (Bronson and Aarons, *Queer Zines*, 2nd Ed., p.56). **\$350.**





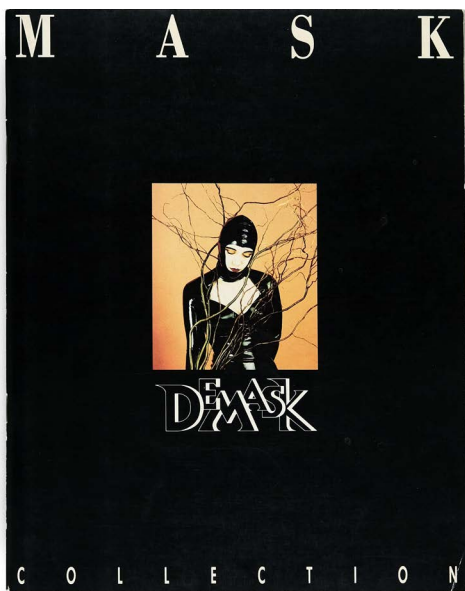
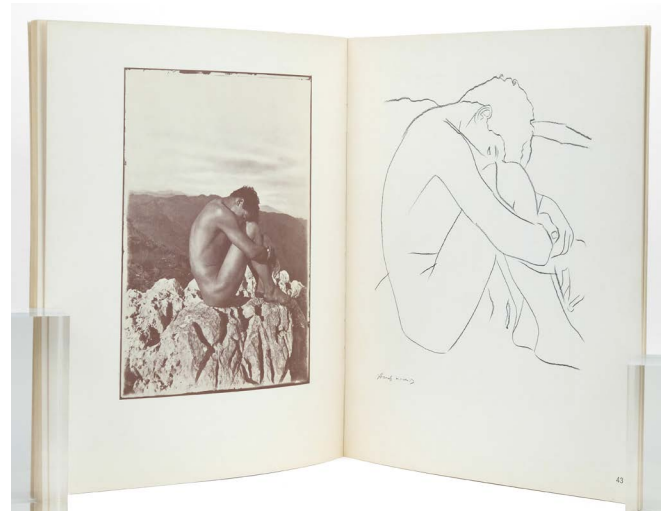


### 3. BARTHES, Roland, et al.

**Wilhelm von Gloeden : interventi di Joseph Beuys, Michelangelo Pistoletta, Andy Warhol.**

Naples, Italy: Amelio Editore, 1978. 59pp.; bibliography; sepia-toned photo reproductions and b&w illus. 4to. Signature-bound in glossy printed wraps. Barthes' introduction in French, Italian, and English; else all text in Italian. Binding a little stressed in the gutter between signatures at pp. 24/25. Moderate wear and softening at spine ends and tips. Light soiling to covers. Very good.

A selection of photographs by the German photographer Wilhelm von Gloeden (1856-1931), presented along with three distinctive "interventions" on his works by Joseph Beuys, Michelangelo Pistoletta, and Andy Warhol, and introduced by French cultural theorist Roland Barthes. Beuys contributes eight pencil drawings made on original postcards of Gloeden's architectural works; Pistoletta a single serigraph; and Warhol eleven charcoal line drawings of Gloeden nudes, presented opposite the corresponding photographs. **\$100.**



### 4. DEMASK.

**Demask Mask Collection, Volume 1.**

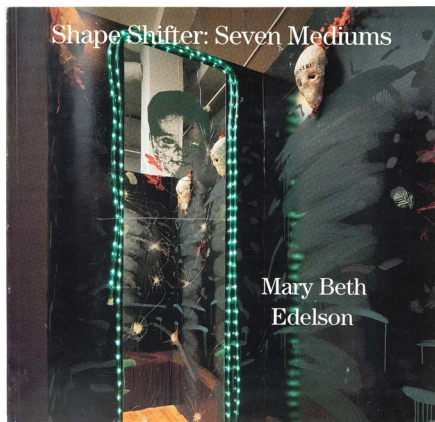
Amsterdam: Demask Unique Clothing Gallery, 1991. 32pp.; illus. 4to. Saddle-stapled in glossy pictorial wraps. Mild corner wear, light bump/crease to bottom fore-corner. Very good or better.

A lushly designed and photographed catalog of latex fetish gear—principally hoods and masks—produced by Dutch company Demask, which was founded by Stephen English in 1990 and still operates today; their first print catalog. Photography by Jan Willem Steenmeijer. Art direction and design by Edwin Boering. **\$100.**



**5. EDELSON, Mary Beth.**  
**Shape Shifter: Seven Mediums.**

NY: Mary Beth Edelson, 1990. First edition. One of 2,000 copies. 60pp.; bibliography; b&w and color illus. Perfect-bound in photo-illustrated wraps. Near fine, with mild corner wear.

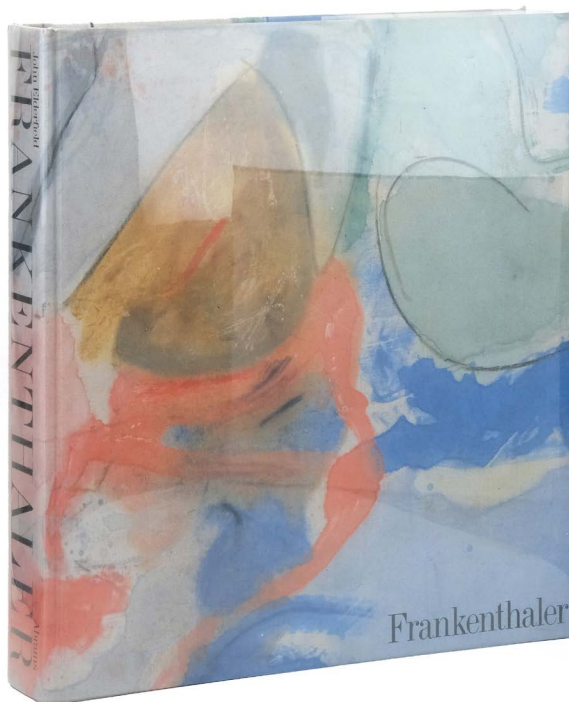


Illustrated collection of reflections on the works and processes of American feminist artist Mary Beth Edelson (1933-2021), with texts by Edelson and others, and an introductory interview by Mel Witkin. “Published on the occasion of a traveling retrospective exhibition of Mary Beth Edelson’s work sponsored by the University of Tennessee and organized and curated by Sam Yates, director of U of T’s Ewing Gallery.” **\$75.**

**6. FRANKENTHALER, Helen; John Elderfield, text.**  
**Frankenthaler.**

NY: Harry N. Abrams, 1989. 448pp., heavily illustrated; bibliography, index. Large 4to. Pictorial cloth boards; glassine dust jacket printed flaps only. Mild shelfwear, else near fine in a near fine, moderately scuffed jacket. Title-page **signed (twice), dated and inscribed** by Frankenthaler to previous owner in 1996.

Inscribed copy of this lavishly illustrated monograph covering the year-by-year artistic development of American abstract expressionist Helen Frankenthaler (1928-2011). With an illuminating study by longtime MOMA curator John Elderfield running throughout. An impressive and rather definitive work, uncommon signed. **\$1000.**



for Lisa Hasson  
Happy Birthday!  
Sincerely  
Helen Frankenthaler 1996

**7. GREENE, Stanley; Delacorta.**  
**Somnambule.**

Paris: Marval, 1990. [96]pp. Oblong 8vo. Signature-bound in French flap wraps. Near fine, with mild edgewear. First book by American photographer and photojournalist Stanley Greene (1949-2017), a collection of moody and evocative black-and-white images described on the front flap as “an homage to Brassai and to Paris.”

With an eight-page fictional text by Delacorta, a pen-name used by Swiss-born writer and Zen master Daniel Odier. Text translated into English by Daphné Anglès. Uncommon. **\$75.**

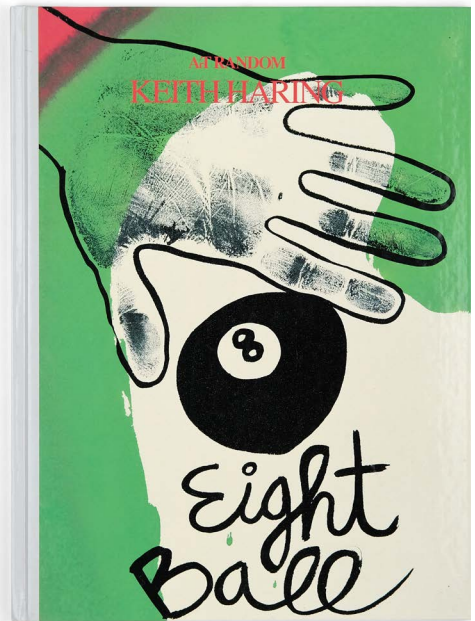




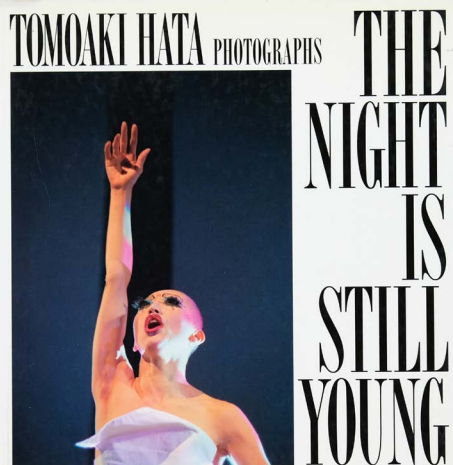
**8. HARING, Keith.**  
**Eight Ball.**

Kyoto, Japan: Kyoto Shoin, 1989. [48]pp.; color illus. 4to. Glossy pictorial boards as issued without jacket. Quite minor bumping to rear board corners, else fine. With a laid-in promotional postcard listing current and forthcoming titles in the ArT Random series.

A lushly illustrated bookwork consisting of reproductions combining collaged elements with red and green gouache and black sumi ink. By the American pop artist Keith Haring (1958-1990), whose introduction outlines the

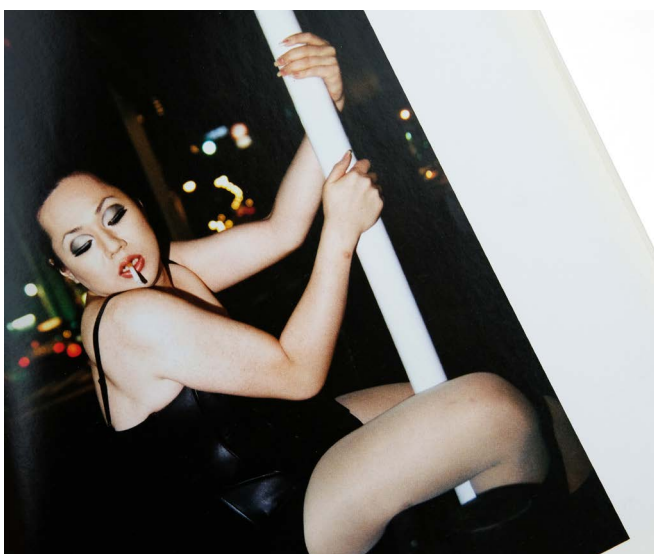


book's mode of production as being "about the mysteries of love, life, death, and art (not necessarily in that order)." Issued as No. 6 in the extensive ArT Random series, which according to the laid-in postcard was a "comprehensive attempt to represent the true energy, breadth and achievement of the world of contemporary art in the '80s."  
**\$125.**

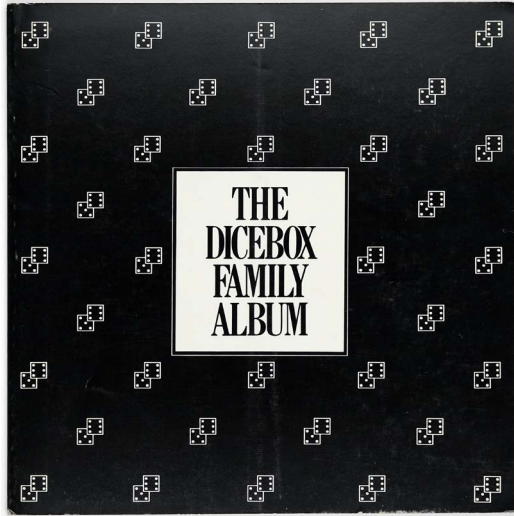


**9. HATA, Tomoaki.**  
**The Night Is Still Young.**

Tokyo: Aaaka Art Publishing, 2010. [108]pp.; color illus. 8vo. Signature-bound in glossy photo-illustrated wraps; belly band. Very near fine, with light edge wear and bookseller stamp on first page. Belly band folded flat and laid in, with creasing, wear, and short closed tears. Uncommon Japanese edition of this photobook documenting drag queens in Osaka's gay nightlife scene from the 1990s to present. Essay by Eric C. Shiner. All text in Japanese.  
**\$40.**



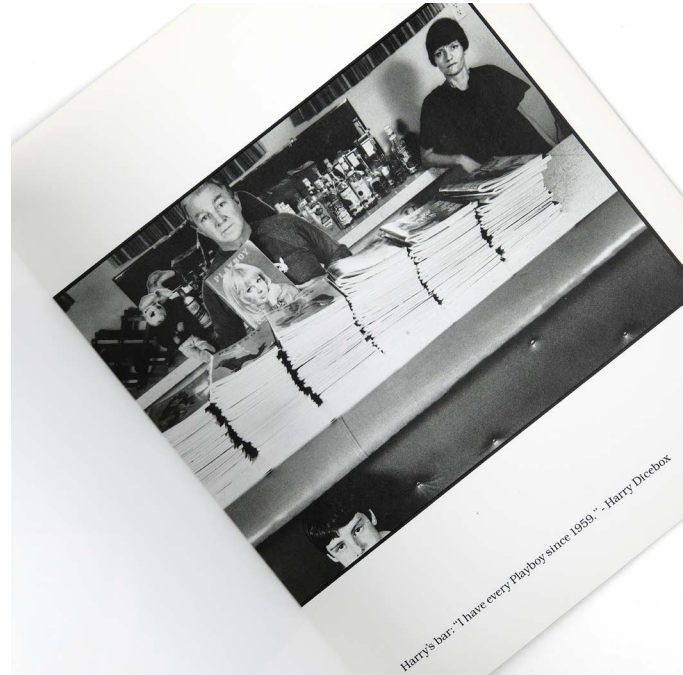




**10. HILL, Steve.**  
**The Dicebox Family Album.**

[Columbus, OH]: The Aladdin Press, 1980. [16] leaves, printed rectos only. Square 8vo. Perfect-bound in wraps, 9-1/8 x 9 in. Near fine, with light wear to spine ends and corners. Laid in are a **TLS** in which Hill presents the book to a non-specified gallery and a copy of his CV, both folded twice horizontally and dated February 2, 1981.

A photobook, drenched with mordant deadpan, consisting of ten black-and-white images (plus title page) with accompanying captions. Though not explicitly stated, the titular family was a fictional creation. Hill, currently a New York-based photographer, recalls on his website: 'The book—semi-autobiographical—was my take on growing up in Midwestern suburbia. The name "Dicebox" was chosen more or less at random, and the people portraying the Diceboxes were actual family members.' Produced with the support of the Ohio Arts Council. Scarce both in the trade and institutionally; OCLC locates just five copies, including at MOMA and the Tate Library. **\$250**

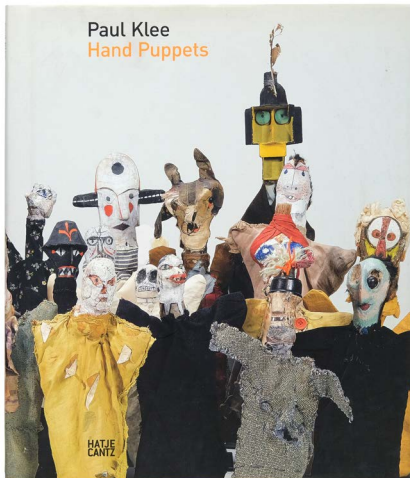


**11. JOHNSON, Ray.**  
**Taoist Pop Heart School.**

[NY]: Karma, 2014. Edition of 1,000. [298]pp.; color illus. White textured-paper stamped in red, blue, and/or black to both boards and spine. A touch of soiling to board corners, else very fine. Color reproductions of drawings, collages, ephemera, and doodles by American mail artist Ray Johnson (1927-1995). **\$200.**







**12. KLEE, Paul.**  
**Hand Puppets.**

Ostfildern, Germany: Hatje Cantz Verlag, 2006. First edition. 151pp.; bibliography; b&w and color illus. 4to. White boards stamped in orange on front board and spine; dust jacket. Mild toning to page and board edges. Else near fine in a like jacket with a small closed puncture hole to front panel and light toning to flaps. Catalogue raisonné documenting a series of hand puppets created by Swiss-German artist Paul Klee (1897-1940) between 1916 and 1925. **\$150.**

**13. KLÜVER, Billy.**

**Giant Size \$1.57 [Cover] / On Record: 11 Artists 1963 [Title Page].**

NY: Experiments in Art and Technology, 1981. 45pp. Printed wraps in plastic comb binding, 5-1/2 x 4-1/2 in. Light abrasion to rear cover; mild edgewear; scattered foxing to first page. Very good.

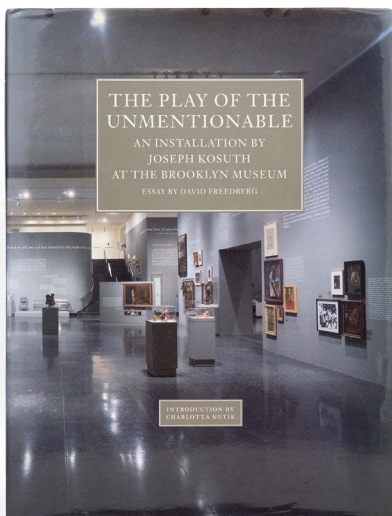
A collection of transcribed interviews conducted by electrical engineer Billy Klüver with eleven artists—Jim Dine, George Brecht, Jasper Johns, Roy Lichtenstein, John Wesley, Robert Watts, Tom Wesselmann, Andy Warhol, Claes Oldenburg, Jim Rosenquist, and Robert Rauschenberg—and originally issued as an LP in 1963 with cover art (here reproduced) by Andy Warhol. The record was issued to coincide with the Popular Image Exhibition at the Washington Gallery of Modern Art, April 18-June 2, 1963, in which all eleven artists featured. This book version was published by Experiments in Art and Technology (E.A.T.), a non-profit facilitating collaborations between artists and engineers, which Klüver co-founded in 1966 with fellow engineer Fred Waldhauer and artists Robert Rauschenberg and Robert Whitman. A cassette tape of the interviews, referenced by Klüver in his introduction, was produced simultaneously with the book, although according to one anecdotal source in much smaller numbers. A scarce title both in the trade and institutionally; OCLC reports just three library holdings. **\$250.**



**14. KOSUTH, Joseph; David Freedberg, essay.**

**The Play of the Unmentionable : An Installation by Joseph Kosuth at the Brooklyn Museum.**

NY: The New Press/The Brooklyn Museum, 1992. First edition. Xv, 148pp.; color plates; b&w illus. 4to. Black boards; black quarter-cloth; silver spine titles; dust jacket. About fine in a near fine, unclipped jacket with light edge crumpling and mild toning to interior. **Signed, dated and inscribed** by Kosuth to ffep. Laid in are a press sheet and exhibition guide for Kosuth's 2015 show, "Agnosia, an Illuminated Ontology," at Sean Kelly Gallery, and a color photograph of Kosuth, presumably taken at the same event.



Book documenting an exhibit about censorship by American conceptual artist Joseph Kosuth (b. 1945). "Using artworks drawn from the permanent collection of The Brooklyn Museum, "The Play of the Unmentionable" showed graphically how public and institutional ideas of obscenity and artistic value have changed throughout history—and continue to change today" (front flap). **\$225.**



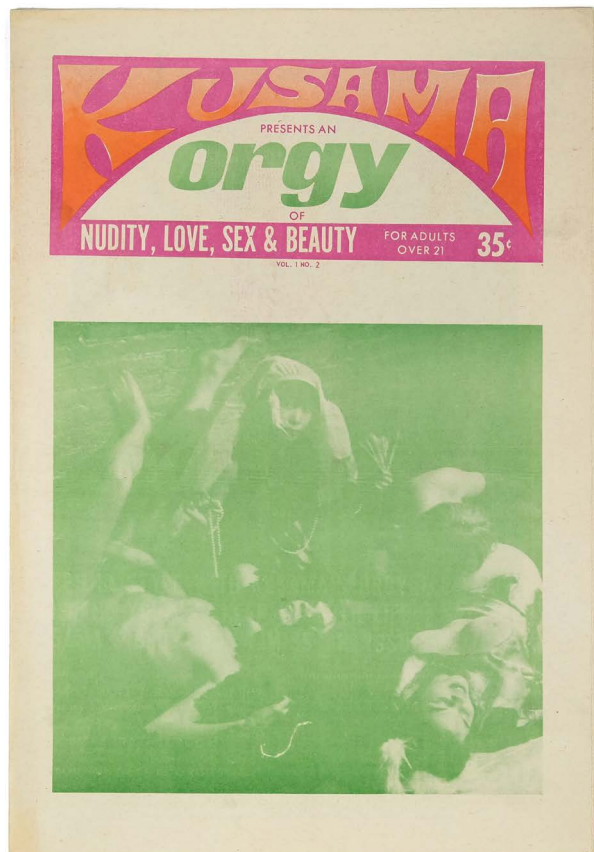
## 15. KUSAMA, Yayoi; R. M. Brandon, ed.

### Kusama Presents an Orgy of Nudity, Love, Sex & Beauty, Vol. 1, No. 2.

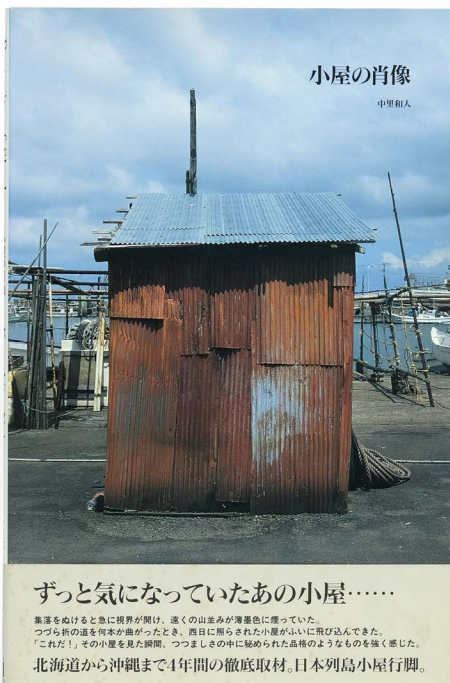
NY: Enterprise Modern Services, [1969].  
First edition. [24]pp.; covers and center-fold  
in color; else black-and-white. Unbound  
newsprint tabloid, 16-1/2 x 11-1/2 in. Light  
toning to newsprint, a few very short closed  
tears to fore-edge of center leaves, else fine;  
an unfolded and remarkably well preserved  
copy.

Articles include: "A Vote for Kusama," by  
R. Melvin Brandon; "They Said It Couldn't  
Be Done Or A Gay Guy Tries It Straight,"  
by Richard; "Bringing Up the Rear," by  
Robert Pauls; "Million Dollar Pussy" by The  
Executive; "Kusama's 'Garden of Narcissus',"  
an unattributed article covering Kusama's  
iconic installation of mirror balls at the  
Venice Biennale, with quotes from Kusama;  
and "Premises" by Yayoi Kusama, a column  
in which she discusses the public resistance  
to her nude happenings, the importance of  
publicity to her work, and her reasons for  
adopting polka dots as a motif. With photo-  
illustrations and advertisements throughout,  
and four pages of classified ads at rear.

Second issue of this sex tabloid-cum-artist's periodical headed by Japanese artist Yayoi  
Kusama (b. 1929) and published at the height of her early notoriety; a subversive  
appropriation of the Screw-style porn rags then proliferating in New York, with a clear  
link to Kusama's (frequently nude) public happenings of the time—among them the 1969  
performance, *Grand Orgy to Awaken the Dead*, in which she commandeered the fountain in the  
MOMA sculpture garden and painted polka dots on the naked participants. Though Kusama's  
fame waned in the 1970s and 80s, in part due to mental-health struggles, her work has  
undergone an intense renaissance in recent decades; she is currently the world's top-selling  
female artist, with countless high-profile retrospectives and gallery shows, and a permanent  
museum in Tokyo dedicated entirely to her work. Original copies of this counterculture and  
art world document are scarce, particularly in such condition. Not to be confused with the  
2001 reprint published by Les presses du réel. **\$3500.**







## 16. NAKAZATO, Katsuhito. Portraits of Sheds.

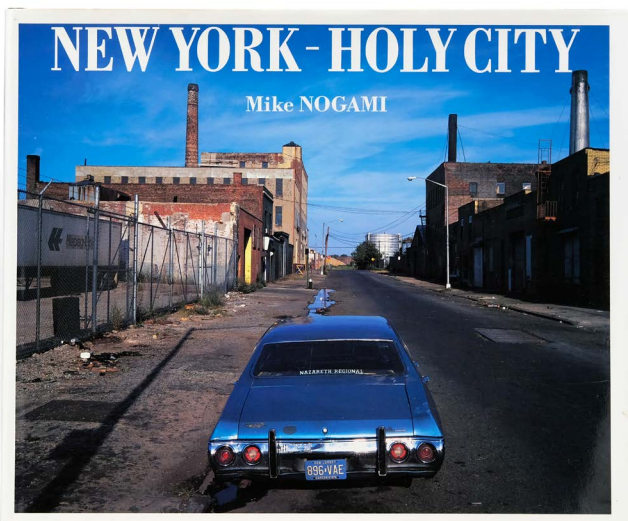
Tokyo: Media Factory, 2000. [96]pp.; color illus. Tall 4to. Signature-bound in photo illustrated wraps; matching dust jacket; belly band. Spotting to belly band, bookseller's stamp on first page; else fine.

A photobook featuring color images of hand-built sheds in mostly rural locations around Japan; echoes of Ruscha and the Bechers. Introduction and postscript by the photographer. All text in Japanese and English. Designed by Hayao Izuhara. **\$100.**

## 17. NIHONGI, Satomi. '70s Tokyo Transgender.

Tokyo: Komiyama Tokyo, 2021. First edition. No. 239 of 500 copies **signed** by Nihongi to a limitation card mounted on front flyleaf. [108]pp.; illus. 4to. Pink cloth stamped in white on both boards and spine; photo-illustrated bellyband; cardboard slipcase stamped with copy number and publisher name on front panel. Very fine.

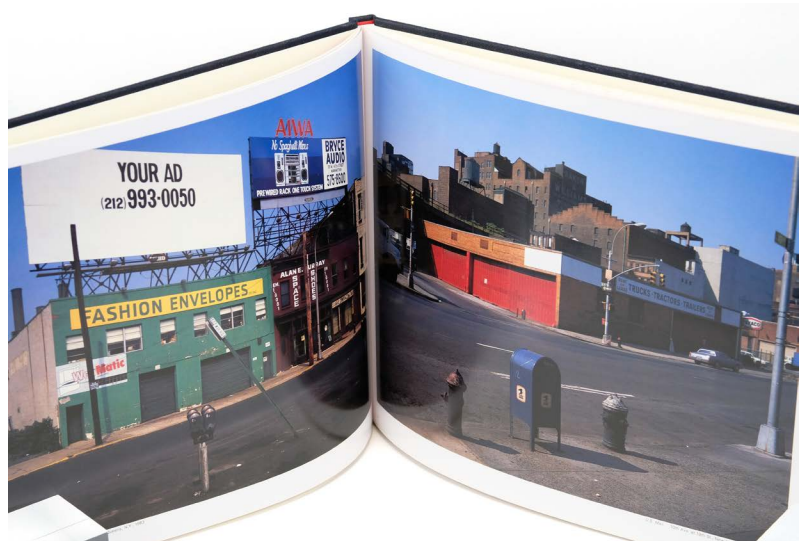
A collection of 126 monochrome portraits of members of the 1970s Japanese transgender community, as taken in various Tokyo gay bars of the time by photographer Satomi Nihongi, also noted for her documentation of the late-70s British punk scene and other subcultures. With brief Japanese and English chronologies of the photographer at rear. **\$150.**



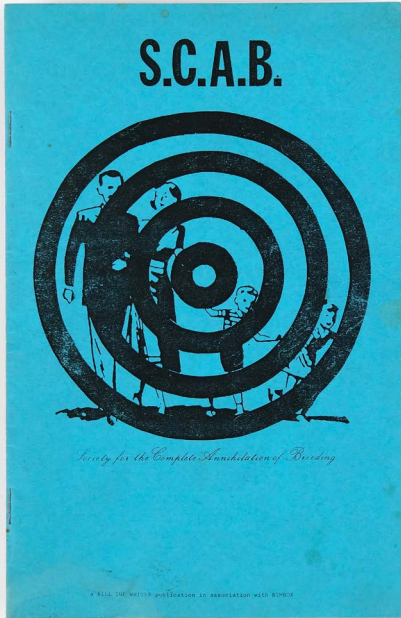
## 18. NOGAMI, Mike. New York - Holy City.

Introduction by Akira Kokubo, essay by Haruomi Hosono, and foreword by Nogami. Tokyo: Bijutsu Shuppan-Sha, 1997. First edition. 95pp.; full-color plates. Oblong 4to. Blue cloth stamped in white on front board and spine; dust jacket; publisher's wrap-around band on front board. Corners a trifle bumped, else fine in fine jacket. **Signed** by Nogami on acknowledgements page at rear.

A collection of vivid landscape photographs of New York City, taken between 1981 and 1991 and featuring industrial and yet-ungentrified locations, many in Brooklyn and Queens. With a map at rear indicating the location of each photograph. By a Japanese photographer who according to his foreword lived in New York from 1979 to 1994. Texts in Japanese and English, as translated by Anne McKnight. **\$150.**



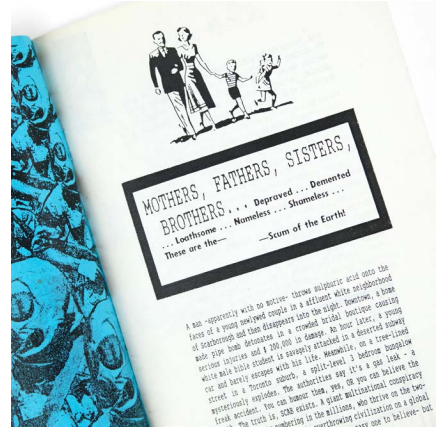




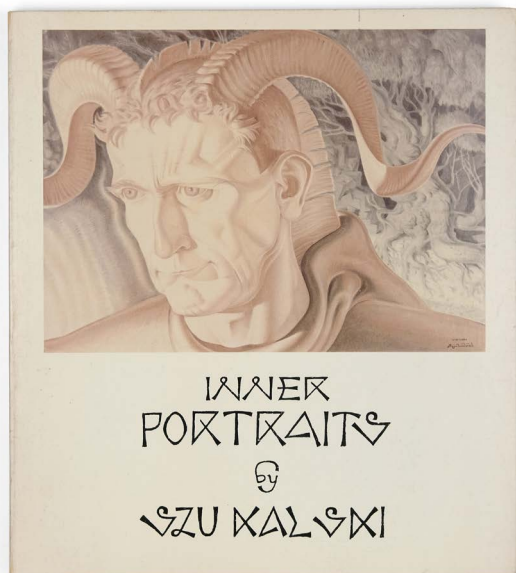
**19. [NOXZEMA, Johnny, ed.].**  
**S.C.A.B. : Society for the Complete Annihilation of Breeding.**

Toronto: Kill the Whites/Bimbox, [circa 1990]. [8]pp. 8vo. Saddle-stapled in blue illustrated wraps. Photocopied, with drawings, collages, and photo-reproductions throughout. Very good, some soiling to covers.

Debut issue (of a reported two total) of this queer riff on Valerie Solanas's 1968 feminist tract S.C.U.M. (*Society for Cutting Up Men*), which rather than just men takes aim



at all heterosexual reproduction, stating as its goal the "absolute obliteration of what is generally regarded as the American nuclear family," through "violence, pornography, abortions, castration, mindless sex, mass murder, and the widespread destruction of private and state property." At once a tongue-in-cheek critique of heteronormativity and a vile humorless screed, unabashed in its extreme positioning. Though uncited in the text, S.C.A.B. was edited by Toronto-based artist, filmmaker, and zine publisher Johnny Noxzema, who notably co-edited queer zine *Bimbox*. Scarce; OCLC locates a scant three holdings. (Bronson and Aarons, *Queer Zines*, 2nd Edition, p.204). **\$300.**



**20. SZUKALSKI, [Stanislaw].**  
**Inner Portraits.**

Slymar, CA: Glenn Bray, 1982. First edition. 94pp; illus. Large 4to., 12.25 x 11 in. Signature-bound in wraps. Very good, with creasing and some light curling to top corners. Laid in are the following: five 8.5 x 11 in. illustrated color sheets advertising other books and prints published by Bray, including works by Szukalski; one postcard illustrated with Szukalski's "Threefaced Moscovite Hyenagog"; a TLS requesting additional "products and services," presumably a letter sent by the original owner to Bray; all in fine condition.

A selection of sculpted, painted, and drafted portraits by Szukalski (1893-1987), with anecdotes and observations from the Polish-born artist on facing pages. Subjects range from the world-historical (Boleslaw Chrobry, Bertrand Russell), to the archetypal ("Cynic"), to the fantastic ("A Centaur"). The second volume of Szukalski's work (following 1980's *Troughful of Pearls / Behold The Protong*) published by noted comic art collector Glenn Bray, who has been one of Szukalski's most ardent promoters since befriending the artist in the 1970s, and who recently starred in the 2018 Netflix documentary *Struggle: The Life and Lost Art in Szukalski*. Though reprinted with additional content in 2000 and again in 2019, first editions of *Inner Portraits* are uncommon both in the trade and institutionally, with OCLC locating just five holdings of this privately-printed 1982 issue. This copy with additional advertising materials from Bray, as itemized above. **\$250.**





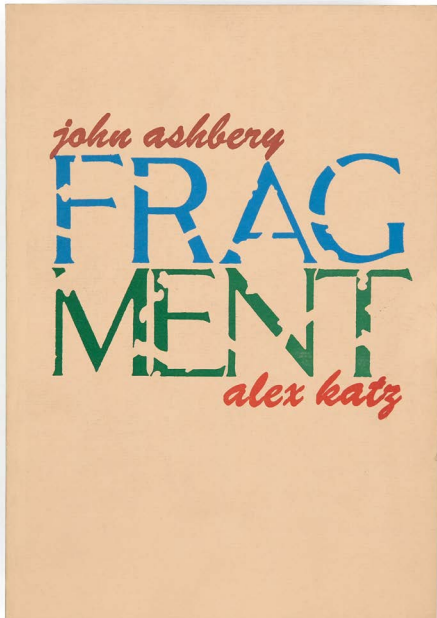
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# POETRY



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**21. ASHBERY, John, and Alex Katz.**  
Fragment.

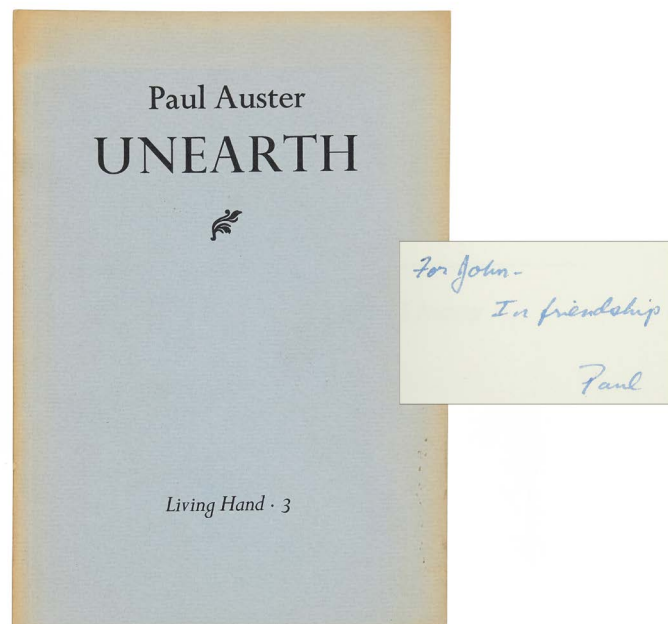
Los Angeles: Black Sparrow Press, 1969. First edition, wrapped issue, one of 750 such. 57pp.; illus. 8vo. Perfect-bound in wraps. Bump to top corner lightly echoing through textblock; creasing to bottom rear corner; altogether very good.

First book appearance of this long poem originally published in a 1966 issue of Poetry magazine, then reprinted in a 1968 issue of Harper's Bazaar with five of the twenty-five black-and-white Alex Katz illustrations seen here. A difficult Ashbery. Kermani A15. **\$150.**

**22. AUSTER, Paul.**  
Unearth.

Weston, CT: Living Hand, 1974. First edition. 24pp. 8vo. Saddle-stitched in wraps. Moderate sunning to spine and covers; an area of light soiling to front cover at fore-edge; toning to edges of leaves; inscriber's ownership seal blind-embossed to title page. About very good, with a penciled correction, presumably in Auster's hand, to the eleventh poem. **Signed and inscribed** by Auster to the half-title: "For John- In friendship. Paul."

Inscribed copy of the first original book, a collection of poems, by the author of *The New York Trilogy*, etc. The third publication of Living Hand, the imprint Auster ran with his then-wife Lydia Davis. **\$300.**



**23. BAUM, Timothy, ed.**  
Nadada No. 1 : Contemporary American Poets Issue.



NY: Nadada, 1964. 43pp. 4to. Saddle-stapled in photo-illustrated wraps. Very good or better, with scattered soiling and damp-splashing to the covers and title page, light toning to textblock edges.

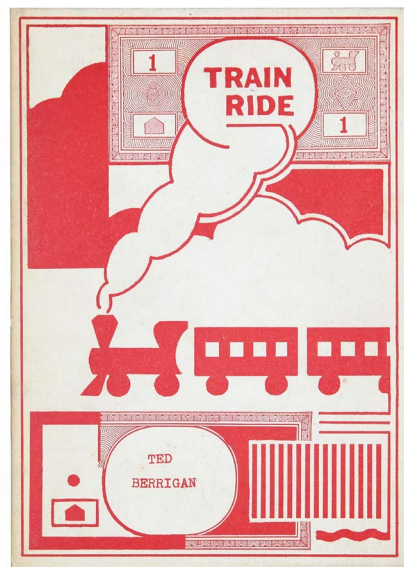
First of two total issues of this little mag published and edited by Timothy Baum, with Gerard Malanga listed as an editorial associate. Frontispiece by Andy Warhol, else contents consist entirely of (mostly New York School) poetry, with contributions from Allen Ginsberg, Ruth Kraus, Bill Berkson and Frank O'Hara, Barbara Guest, Joseph Ceravolo, Daisy Aldan, Ron Padgett, Stan Brakhage, Ted Berrigan, Kenward Elmslie, Diane di Prima, Jackson Mac Low, Charles Bukowski, et al. Uncommon. **\$250.**



## 24. BERRIGAN, Ted.

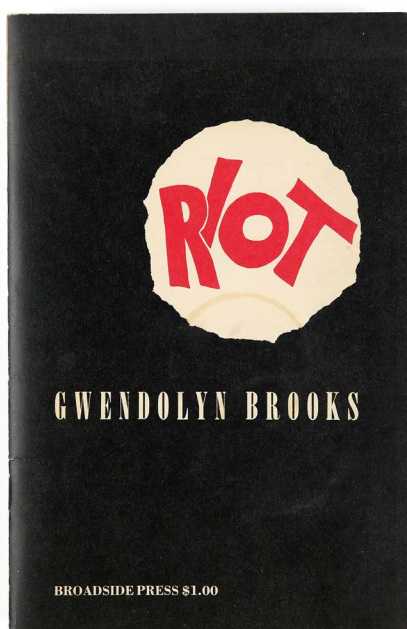
### Train Ride.

NY: Vehicle Editions, [1978]. First edition. One of 1,474 wrapped copies, from a total edition of 1500. [48] leaves, printed recto only. Perfect-bound in wraps, 7 x 5 in., featuring cover by Joe Brainard. Very good, with toning to spine, some incidental soiling to fore-edge. **Signed** by Berrigan to the front end-paper and also **inscribed** on the following flyleaf: "For Tommy [or Tony] and Kathy, don't show this one to Mom, she might think she forgot to bring me up not to use "bad language" Love & kisses, Teddy."



For Tommy & Kathy  
don't show  
this one to Mom,  
she might think  
she forgot to bring me  
up not to use  
"bad language"  
Love & kisses,  
Teddy

An unusually tender and revealing presentation copy of this book-length poem, originally written in 1971 (the date given by the copyright page), but unpublished until 1978. Berrigan's inscription is to his sister Kathy (and her presumed husband). **\$450.**



## 25. BROOKS, Gwendolyn.

### Riot.

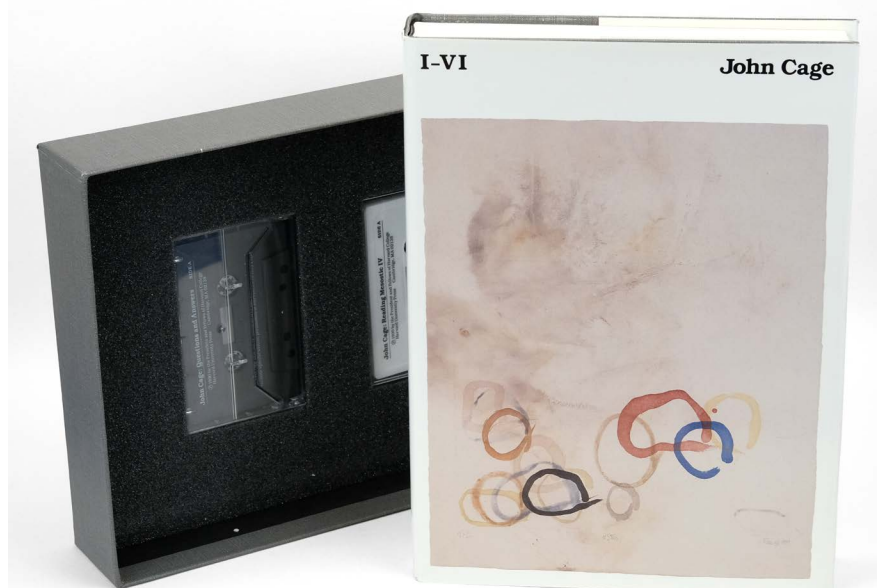
Detroit: Broadside Press, 1969. First edition (stated first printing). 22pp. 8vo. Saddle-stapled in wraps. Near fine, with toning to wraps, two light damp rings to front. Cover by Cledie Taylor. Frontispiece a color reproduction of the Jeff Donaldson painting "Allah Shango."

First edition of this important collection of verse by the Black American poet, a "poem in three parts" about the 1968 Chicago riots that took place in the wake of the assassination of Martin Luther King, Jr. Notably, Brooks' first work after leaving long-time publisher Harper for the Black-run Broadside Press. **\$300.**

## 26. CAGE, John.

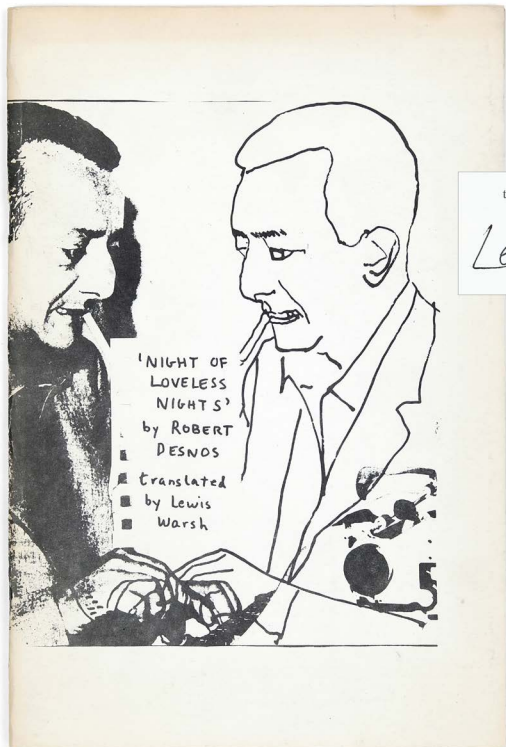
### I-VI.

Cambridge, MA: Harvard University Press, 1990. First edition. **Signed** by Cage to half-title. 452pp. 4to. Gray cloth stamped in silver on front board and spine; dust jacket. Housed in a two-piece matching cloth box with two 60-minute audio cassettes in cases, and the original blurb/price sheet. Fine in a near fine, unclipped jacket with two very short closed tears at head of spine. Incidental rubbing to one corner of box, else also fine.



The deluxe signed edition of this collection of mesostic poems, which Cage delivered as Harvard's Charles Eliot Northern Lectures in 1988-1989. One cassette documents Cage's reading of Mesostic IV, the other a Q&A section from one of his lectures. Nice copy. **\$750.**

**27. DESNOS, Robert.**  
Night of Loveless Nights.

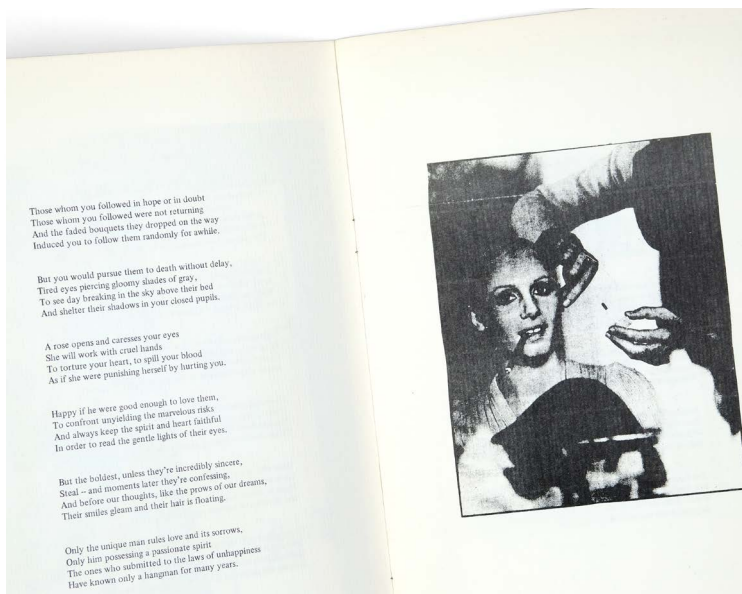


translated by Lewis Warsh  
*Lewis Warsh*

NY: The Ant's Forefoot, 1973. First edition, one of 300 copies. Translated and with illustrations (photographs and photo-collages) by Lewis Warsh, who has **signed** this copy to the title page. [32]pp. Saddle-stapled in illustrated wraps, 10-3/4 x 7-1/4 in. Near fine, with mild toning along upper edge of wraps. The Ant's Forefoot 10.

Uncommon issue of this avant-garde journal, consisting entirely of the titular work, a long lyrical poem by French Surrealist Robert Desnos (1900-1945), as translated by New York School poet Lewis Warsh. The Ant's Forefoot

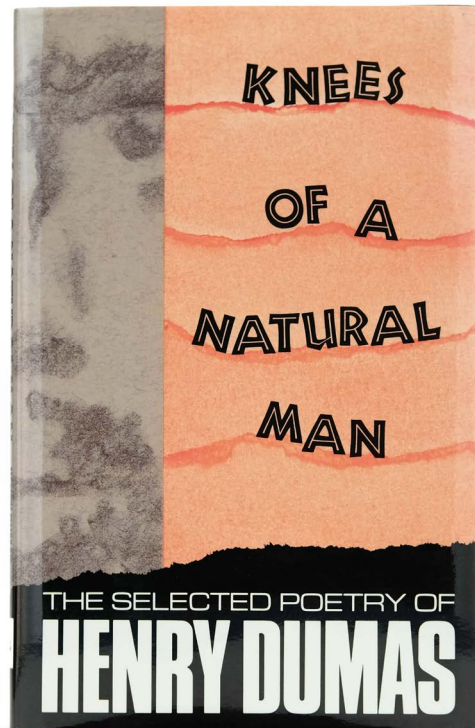
was founded and edited by David Rosenberg and closely aligned with Coach House Press in Toronto, where Rosenberg spent time living while fleeing U.S. draft-dodging charges. Rosenberg edited this issue in New York, having returned there after charges against him were dropped in 1971, though like prior issues it was printed by Coach House. **\$150**



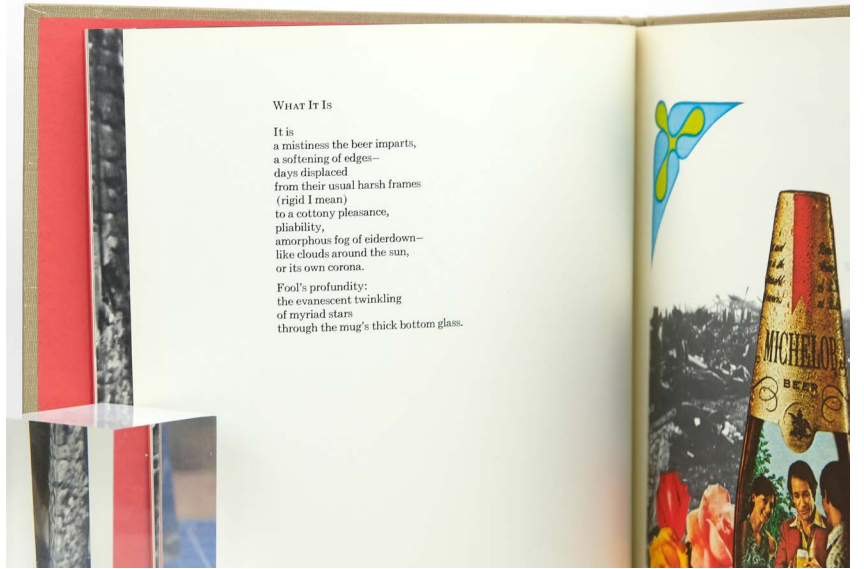
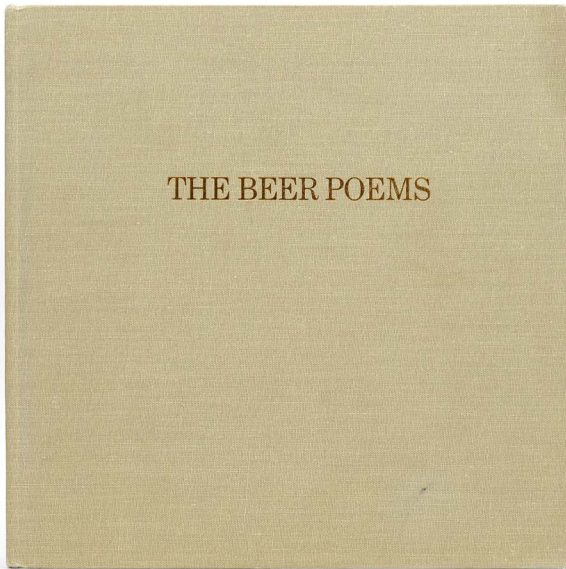
**28. DUMAS, Henry.**  
Knees of a Natural Man.

Edited and with an introduction by Eugene B. Redmond. NY: Thunder's Mouth Press, 1989. First edition. Xv, 155pp. 8vo. Black boards backed with orange cloth; gilt spine titles; dust jacket. Foxing, lightly colored, to textblock edges. Else near fine in a near fine, unclipped jacket with mild damp stain to interior head of spine.

A selection of poetry by the Black American writer Henry Dumas (1934-1968). Editor Redmond befriended Dumas the year before his tragic death—Dumas was shot to death by a policeman in a New York City subway station—and subsequently became his literary executor. **\$250.**





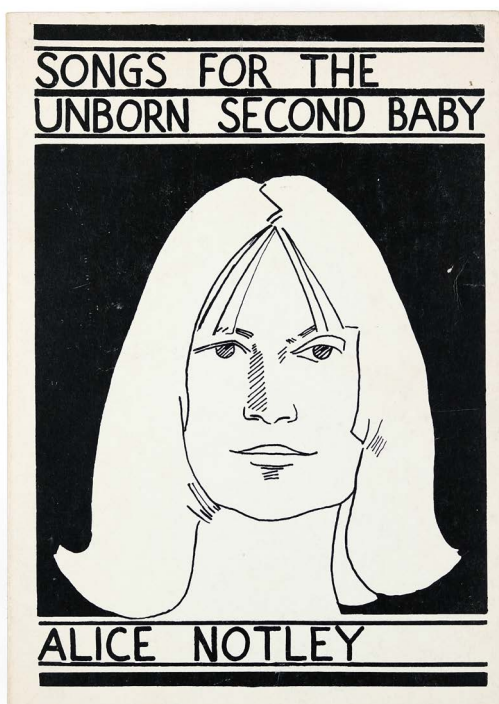


**29. GREGUTT, Peter.**  
**The Beer Poems.**

NY: Nothing Heavy Ink, 1979. First edition. 73pp. Square 8vo. Tan cloth stamped in gilt on front board only; lacking a jacket if issued with one. Near fine, with light shelfwear, one small spot of ink soiling to front board. A collection of tongue-in-cheek poems on the subject of beer, illustrated throughout with black-and-white photographs (and two color photo-collages) by Graham Johnson. Insouciant, charming, and scarce; OCLC locates only four institutional holdings, including at MOMA. **\$100.**

**30. NETTLEBECK, F. A., ed.**  
**This Is Important, No. 12.**

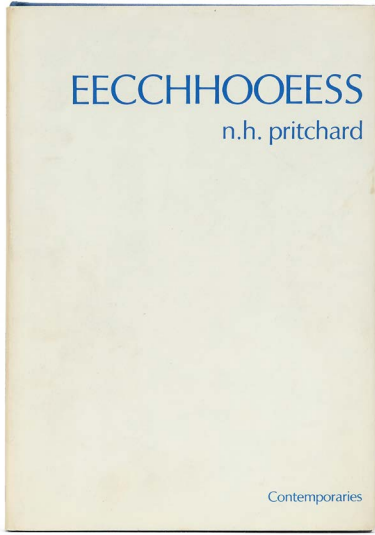
Los Angeles: Illuminati, 1986. Single-sheet folded to form eight pages, 4-1/4 x 2-3/4 in. Fine condition. Twelfth issue of this diminutive poetry journal edited and published from 1980 to 1997 by American experimental writer F. A. Nettelbeck (1950-2011). This issue with contributions from John Giorno, John M. Bennett, Nettelbeck, William S. Burroughs, S. Gustav Hägglund, and F. Keith Wahle. **\$40.**



**31. NOTLEY, Alice.**  
**Songs for the Unborn Second Baby.**

Lenox, MA: United Artists, 1979. First edition, one of 750 copies. [56]pp. 8vo. Perfect-bound in illustrated wraps. Very good, with light soiling to wraps, soft bumps to the fore-corners. Covers by George Schneeman.

An important early book by American poet Alice Notley (b. 1945), notable, in its frank treatment of maternal and feminist themes, as a striking corrective to the largely male-dominated purview of New York School poetry. Written in England in 1974 while Notley was pregnant with her and Ted Berrigan's second child, Edmund. **\$150.**



### 32. PRITCHARD, N. H. EECCHHOOEESS.

NY: New York University Press, 1971.  
First edition. 31, [31]pp. 8vo. Blue cloth; gilt spine titles; dust jacket. A few minor spots of adhesive soiling to front board. Else fine in a near fine jacket, unclipped (“\$4.50”), with toning to spine and mild soiling. **Signed and inscribed** by Pritchard on ffep: “For Lucia with my fondest thoughts Ever, Autumn 1971.” Additionally, Pritchard has colored the endpapers and textblock edges with

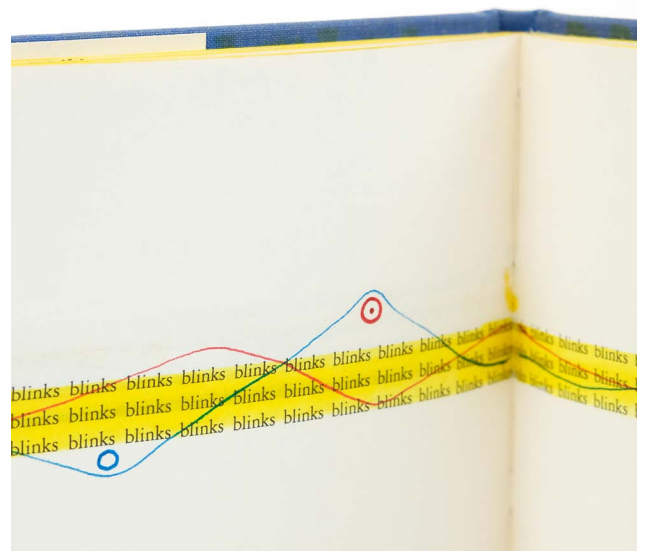
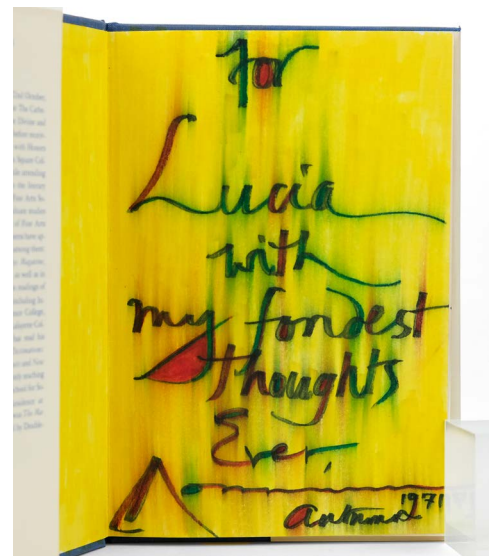
yellow marker, and extra-illustrated 27 pages in various colors. With several small flowers petals laid in throughout.



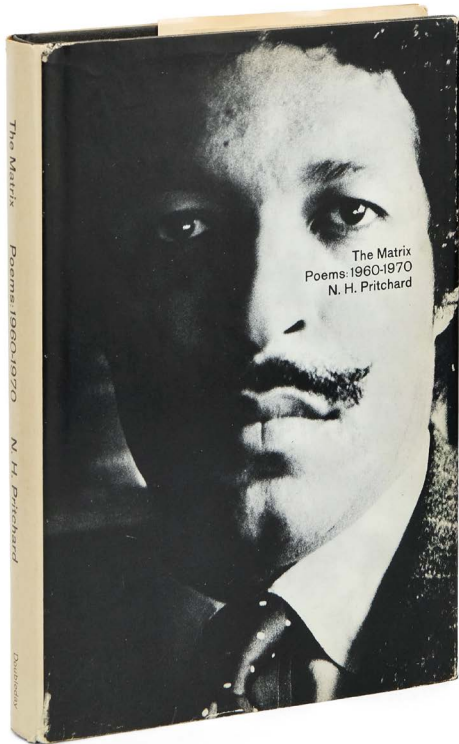
A unique presentation copy of the second book of visual poetry by New York experimental poet N. H. Pritchard (1939-1996), a figure associated variously with the Umbra, Black Arts and jazz poetry movements. *EECCHHOOEESS* takes an even more committed approach than its predecessor, *The Matrix* (1970), to the revolutionary deconstruction of syntactic and linguistic norms, reveling in a free-play of space, shape, and sound—a poetics of “transrealism,” as once described by Pritchard, here nicely augmented by his colorful additions.

According to a 1978 interview, Pritchard continued working on new manuscripts, though he never published another book after this. His work over subsequent decades fell into relative obscurity, before undergoing an intense revival in recent years. A facsimile edition of this title was reprinted by DABA Press in 2021. Pritchard’s practice of hand-coloring copies of his works to present to friends and peers has been established, though examples of such are understandably scarce in the marketplace. The identity of this copy’s inscriber has regrettably eluded our efforts of discovery.

**\$1350.**





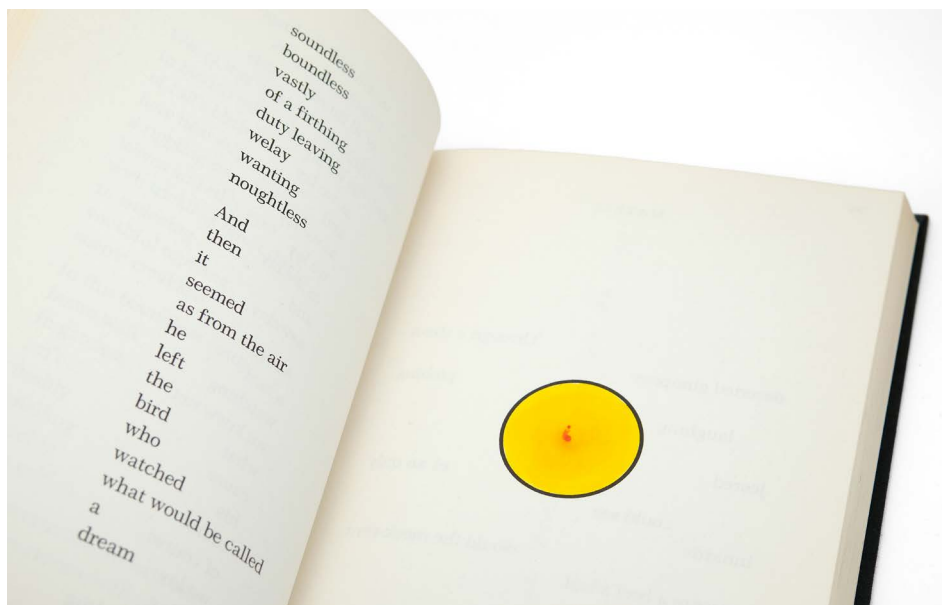


### 33. PRITCHARD, N. H. The Matrix : Poems: 1960-1970.

NY: Doubleday & Company, 1970. First edition. 203pp. 8vo. Black cloth stamped in gilt on front board and spine; dust jacket. Mild toning to textblock edges, light adhesive staining to hinges, else near fine in a very good (+) jacket, unclipped (“\$5.95”), with light edgewear, toning, and a short closed tear at head of spine. **Signed and inscribed** by Pritchard in colored markers on ffep: **“For Lucia her grace Ever.”** In addition to coloring the endpapers, Pritchard has also extra-illustrated three pages with colored markers, and excised a circle from one leaf.

Presentation copy of the first book, a collection of experimental and visual poetry, by New York poet N. H. Pritchard (1939-1996), a figure associated variously with the Umbra, Black Arts and jazz poetry movements. Though it received little recognition upon publication,

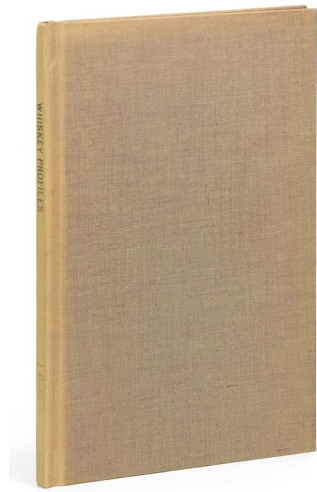
*The Matrix* has come to be regarded as an impressive and unlikely accomplishment, both for its formal originality and for making Pritchard—a Black writer, no less—one of just two poets, to have a book of visual poetry produced by a major American publisher (the other being Aram Saroyan). As part of a broader revival of Pritchard’s work in recent years, *The Matrix* was republished in 2021 by Ugly Duckling Presse, in conjunction with Primary Information. **\$1100.**



### 34. REED, J. D. Whiskey Profiles.

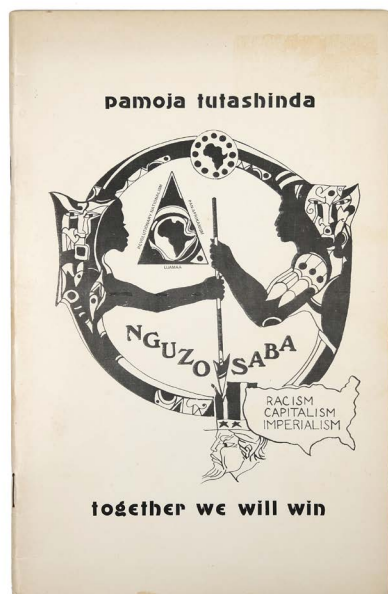
Phoenix: The Baleen Press, 1971. First edition. 32pp. 8vo. Brown cloth stamped in gilt on spine; lacking a jacket if issued with one. Sunning to spine and tops of boards, else near fine.

**Signed and inscribed** to the half-title: “a constant friend through it all— J. D.” The position of the inscription just below the printed dedication to Jack Thompson, suggests that he may have been the recipient of this copy.



for Jack Thompson,  
a constant friend  
through it all  
J.D.

A collection of poems about alcoholics and barrooms, with illustrations by Harriet Wolk Quick; in a statement at rear, Reed writes: “I tried to capture the bathos (both kinds) of the drinker without using that quality in the verse. The lush is merely one of the lab slides in existence. Also, the American tavern is a dramatic production that outdoes the circus, the baseball game and the poetry reading in elaborateness of gesture and speech.” J. D. Reed (1940-2005) won a Guggenheim Award for his 1970 collection *Expressways*; his 1980 crime novel *Free Fall* was adapted into the 1981 film *The Pursuit of D. B. Cooper*. **\$150.**



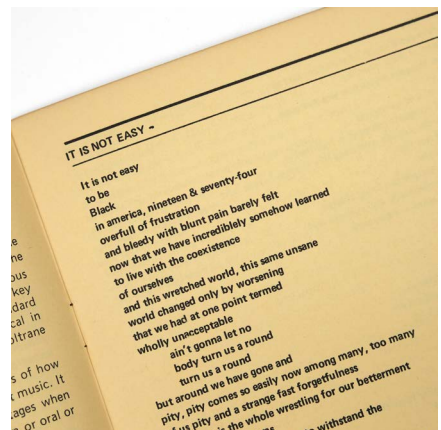
### 35. SALAAM, Kalamu Ya. Pamoja Tutashinda : Together We Will Win.

New Orleans: Ahidiana, 1974. 24pp. 8vo. Saddle-stapled in glossy pictorial wraps. Mild corner bumping; light toning and soiling to wraps; area of sticker-lift scuffing to front cover. Very good.

An early book of verse by American poet and activist Kalamu Ya Salaam (b. 1947) exploring the social and political

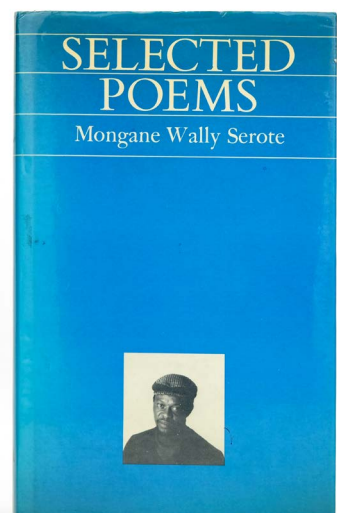
dimensions of Black identity. In his five-page foreword [sic] titled “These Are Some Political Poems,” Salaam impugns the

legacy of the Black Arts movement (“pathetically weak and ineffective”) and laments the ongoing struggle to establish a network of viable Black presses, before defining his poems as “political in that they attempt to examine the forces at work in world and they urge us to throw the weight of our actions, our lives into the struggles presently being waged by our people.” This title presumably issued by the publishing arm of the Ahidiana Collective, a New Orleans grassroots activist organization which also ran a community school. Cover illustration by Fred O’Neal. Uncommon. **\$75.**



### 36. SEROTE, Mongane Wally. Selected Poems.

Johannesburg: AD. Donker, 1982. First edition. 144pp. 8vo. Blue textured-paper boards; white spine titles; dust jacket. Light shelfwear/rubbing to spine ends and board tips; one spot of ink soiling at base of textblock fore-edge. Very good in a like jacket with mild sunning to spine and panel perimeters. Edited and introduced by Mbulelo Vizikhungo Mzamane. First edition of this selection of verse from the early books of South African poet and apartheid activist Mongane Wally Serote (b. 1944), published while he was living in exile. Serote returned to South Africa in 1990 after the ban was lifted on the anti-apartheid African National Congress, of which he was a member. In 2018, he was announced as the National Poet Laureate of South Africa. **\$75.**





The background features a central figure of a person with arms raised, rendered in a solid purple color. This figure is surrounded by a circular field of radiating purple lines of varying lengths, creating a sunburst or starburst effect. The entire composition is set against a light cream or off-white background. The text 'O c c u l t' is superimposed horizontally across the center of the image, with the 'O' being a simple outline and the other letters having a 3D, embossed appearance.

O c c u l t



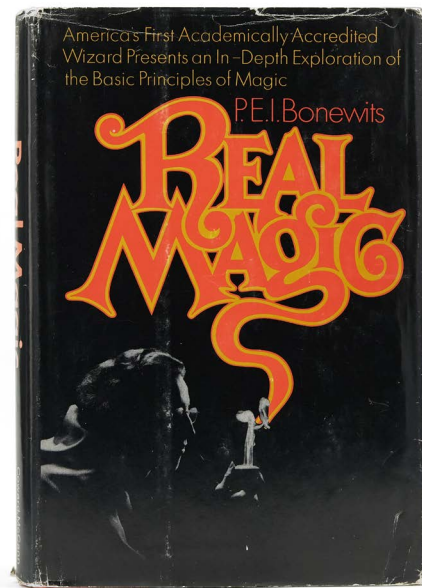
### 37. BIGGERWOMON, Lynne. The Femaissance.

Berkeley, CA: West Coast Print Center, 1979. [40]pp.; illus. 8vo. Perfect-bound in illustrated wraps. Very good or better, with mild soiling to wraps, old bookseller price and inventory number penned on title page.

A collection of short prose vignettes interspersed with poems and comprising a sort of pan-occult feminist history, with much treatment of sexual liberation and women's inborn facility for matters magical: "Wimmin's herstory has been hidden from her for thousands of years. It has been reversed, disguised, destroyed, distorted right before her veiled eyes. She has forgotten the Mother. She has forgotten because she has been deprived of those things which nurture her." Scarce in the trade; OCLC locates eight holdings. **\$75.**

### 38. BONEWITS, P. E. I. Real Magic : An Introductory Treatise on the Basic Principles of Yellow Magic.

NY: Coward, McCann, & Geoghegan, 1971. First American edition. Xix, 236pp.; bibliography. 8vo. Gray boards, orange quarter-cloth; gilt spine titles; dust jacket. Softened spine ends; bottom corners lightly tapped; penned notes on half-title; neat ink underlining occasionally throughout. Unclipped ("\$6.95") jacket with moderate wear and short closed edge tears, light fading to spine. Very good in a like jacket. **Signed and inscribed** by Bonewits on the ffep, which is printed with a faux ownership plate: "Allen Spraggett Watch out for those platypusses! P E I Bonewits."

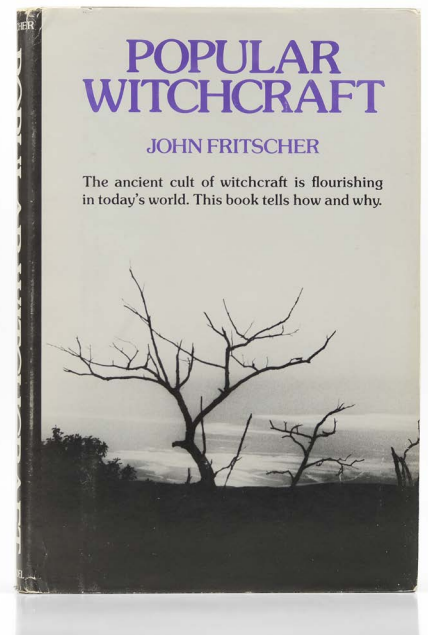


Watch out for those platypusses!  
P E I Bonewits

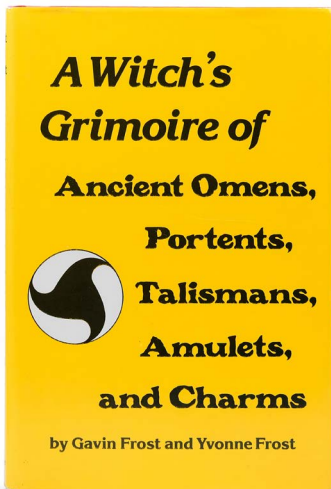
Presentation copy of this work surveying magical phenomena and their relationships to commonly accepted laws of nature. Phillip Emmons Isaac Bonewits (1949-2010) was an American Neo-Druid who served in the 1970s as leader of the Reformed Druids of North America, and in 1984 founded Ar nDraiocht Fein, "a specifically neopagan form of druidism" (*Melton's Encyclopedia of American Religions*, 8th ed., p. 842). *Real Magic* was published when Bonewits was twenty-two, a year after he'd garnered certain fame by graduating from UC Berkeley with a degree in Magic. The inscriber of this copy, Allen Spraggett (1932-2022), was a Canadian writer and television host, noted for his works on matters occult and paranormal. An uncommon first, particularly signed. **\$300.**

### 39. Fritscher, John. Popular Witchcraft.

Secaucus, NJ: The Citadel Press, 1973. Trade reprint edition, following the 1972 first published by Bowling Green University Press. 192pp. 8vo. Gray boards backed with white cloth; lavender spine titles; dust jacket. Mild sunning to board edges; small spot of soiling at base of rear board; some scuffing and ink stains where it appears an address label was removed from top of ffep. Very good in a like, unclipped ("\$6.95") jacket, lightly rubbed with wear and some short closed tears at spine ends. A "survey of witchcraft in contemporary America" by a professor of English at Western Michigan University. Even this reprint edition uncommon. **\$75.**







#### 40. FROST, Gavin and Yvonne.

#### A Witch's Grimoire of Ancient Omens, Portents, Talismans, Amulets, and Charms.

West Nyack, NY: Parker Publishing Company, 1979. First edition. 225pp. 8vo. Red boards; gilt spine lettering; dust jacket. Light bumping to base of spine; mild toning to textblock. Very near fine in a fine jacket, unclipped (unpriced), with a touch of crumpling at spine base.

Sharp copy of this guide to the practical use of magical objects to "automatically acquire great wealth ... attract lovers and devoted friends ... gain perfect health ... ward off evil ... and much more!" (front flap). Gavin and Yvonne Frost were founders in 1968 of the

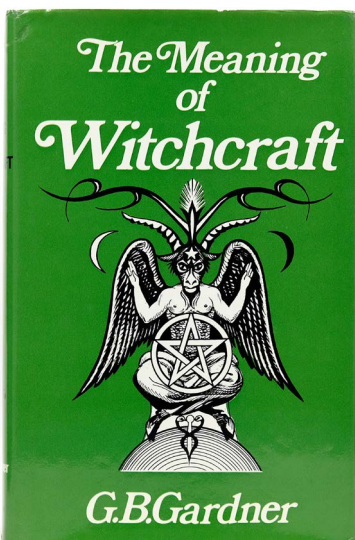
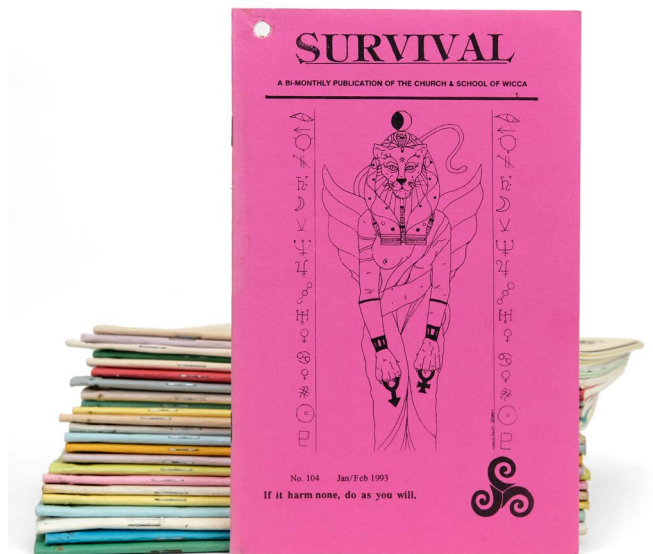
Church and School of Wicca, one of the earliest examples of Neopagan revival groups in the U.S., and the first to receive tax-exempt status from the IRS. **\$125.**

#### 41. [FROST, Gavin and Yvonne, eds.].

#### Survival : A Bi-Monthly Publication of the Church & School of Wicca.

New Bern, NC: Godolphin House, 1992-1996. 24 vols., variously paginated from 24-36pp. 8vo. Side-stapled in printed wraps. All volumes with hole punched at top left corner. Else most volumes very good to near fine, with others showing more significant corner wear and/or cover soiling. Nos. 101-103 give as editor "Donna," with the rest credited to "Gavin and Yvonne."

A broken run (Nos. 101-121, then 123-125) of this newsletter published by the Church and School of Wicca, founded by Gavin and Yvonne Frost in 1968 and one of the earliest examples of Neopagan revival groups in the U.S. Contents a mix of church news, letters to the editor, poetry, horoscopes, word searches, a running column titled "Psychic Experiences," two columns by P. Scott Hollander ("The Write Way," on graphology, and the miscellaneous "In Other Words..."), serialized fantasy fiction, magical topics (qabala, totem animals, banishment, aromatherapy), etc. All volumes with a pull-out advertising pamphlet, "Croatoan Market," bound in at center, and offering for sale such items as cassette tapes, garter kits, astrological charts, and enrollment in church courses. A nice representation of this long-running church's primary publication, and uncommon; OCLC locates only a handful of libraries holding copies of this title. **\$400.**



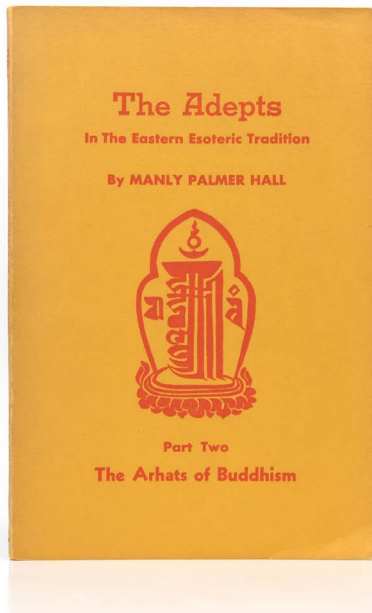
#### 42. GARDNER, G. B. [Gerald].

#### The Meaning of Witchcraft.

London: The Aquarian Press, 1971. Reprint of a title first published in 1959. 288pp.; frontispiece; bibliography. Brown textured-paper boards; gilt spine titles; brown topstain; dust jacket. Spine ends pushed; one bump to top of front board; bottom corners lightly tapped. Near fine in a near fine jacket, unclipped, with only minor edgewear.

Attractive reprint edition, itself uncommon, of this survey attempting to debunk fallacious conceptions of witchcraft through the ages. Gerald B. Gardner (1884-1964) was the creator of the Wicca religion, and is recognized by no less an authority

than Melton's *Encyclopedia of American Religions* as having done "more to revive modern Witchcraft than any single individual." Jacket design by George Moore. **\$175.**



THE ADEPT

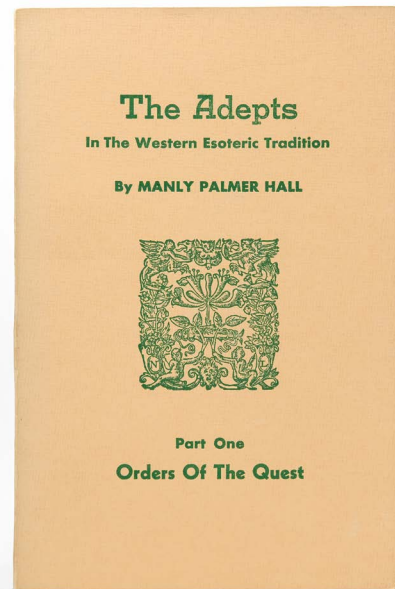
**43. HALL, Manly Palmer.**  
**The Adepts in the Eastern Esoteric Tradition, Part Two : The Arhats of Buddhism.**

Los Angeles: Philosophical Research Society, 1953. First edition (stated first printing). 112pp. 8vo. Signature-bound in matte amber wraps printed in red orange front cover and spine. Very good or better, with light wear to corners and hinges, dust-dulling to spine, toning to textblock edges. **Signed and inscribed** by Hall on the half-title: **“To Paul [Grell] with warm regards & appreciation Manly.”**

Association copy of the second of five volumes in the “Eastern Esoteric Tradition” subdivision of the ambitious Adepts series by Canadian occultist and Philosophical Research Society-founder Manly Palmer Hall (1901-1990). Hall’s inscribtee, Paul Grell (1906-1997), was an American printmaker, bookbinder, and astrologer, who served as executive secretary of the American Federation of Astrologers from 1959 to 1970. **\$300.**

**44. HALL, Manly Palmer.**  
**The Adepts in the Western Esoteric Tradition, Part One : Orders of the Quest.**

Los Angeles: Philosophical Research Society, 1949. First edition (stated first printing). 101pp. 8vo. Signature-bound in matte peach wraps printed in green on front cover and spine. Very good or better, with light wear to corners and hinges, dust-dulling to spine, light toning to textblock edges. **Signed and inscribed** by Hall on the half-title: **“To Paul Grell with deepest regards Manly P. Hall.”** Association copy of the first of five volumes in the “Western Esoteric Tradition” subdivision of Hall’s ambitious Adepts series. Inscribed to printmaker, bookbinder, and astrologer Paul Grell (1906-1997). **\$300.**

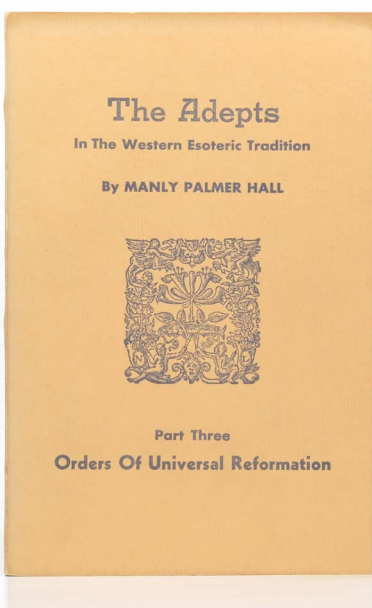


THE ADEPT

**45. HALL, Manly Palmer.**  
**The Adepts in the Western Esoteric Tradition, Part Three : Orders of Universal Reformation.**

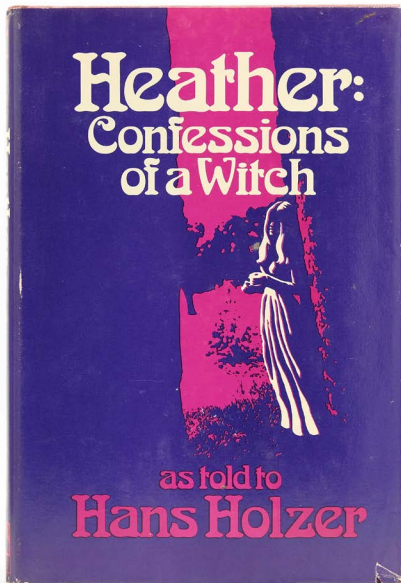
Los Angeles: Philosophical Research Society, 1949. First edition (stated first printing). 102pp. 8vo. Signature-bound in matte peach wraps printed in taupe on front cover and spine. Very good or better, with light wear to corners and hinges, dust-dulling to spine and top of front cover, light toning to textblock edges. **Signed and inscribed** by Hall on the half-title: **“Very best wishes to Paul Grell from Manly P. Hall.”**

Association copy of the third of five volumes in the “Western Esoteric Tradition” subdivision of Hall’s ambitious Adepts series. Inscribed to printmaker, bookbinder, and astrologer Paul Grell (1906-1997). **\$300.**



THE ADEPT





#### 46. **HOLZER, Hans.**

##### **Heather: Confessions of a Witch.**

NY: Mason & Lipscomb Publishers, 1975. First edition. Xii, 226pp. 8vo. Purple cloth; gilt spine titles; dust jacket. Minor nibbling and loss to the upper corner of the mildly edge-toned textblock, either the result of insect damage or a production flaw. Light sunning top of spine. Very good (+) in a like jacket, unclipped (“\$8.95”), with a short creased tear and tiny chip at bottom fore-corner of front panel, toning to flaps and interior.

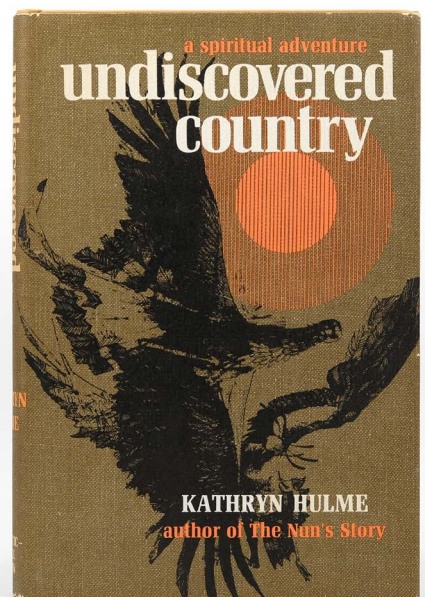
A “unique, fully authentic story of a present-day witchcraft highpriestess” (front flap), as related to and written by Hans Holzer, a prolific author of paranormal and occult books. Uncommon. **\$75.**

#### 47. **HULME, Kathryn C.**

##### **Undiscovered Country : A Spiritual Adventure.**

Boston: Little, Brown and Company / Atlantic Monthly Press, 1966. First edition. 306pp. 8vo. Brown textured paper blindstamped on front board; black and gilt spine titles; dust jacket. Edges of titles a little rubbed, with some transfer onto jacket interior. Minor bump to top front corner. Else near fine in a near fine, unclipped (“\$6.50”) jacket with rubbing to spine ends, toning to spine and flap perimeters.

Attractive copy of this spiritual memoir, by the American writer best known for her 1956 novel *The Nun's Story*, about Hulme's life-changing years as a student of the Armenian-born mystic George Gurdjieff. Jacket design by Jerry Pinkney. **\$100.**

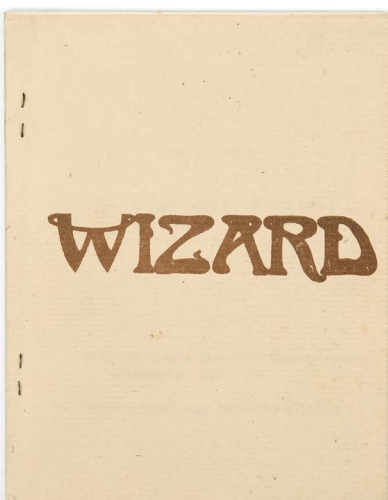


#### 48. **[HUMPHREY, Christopher Carter].**

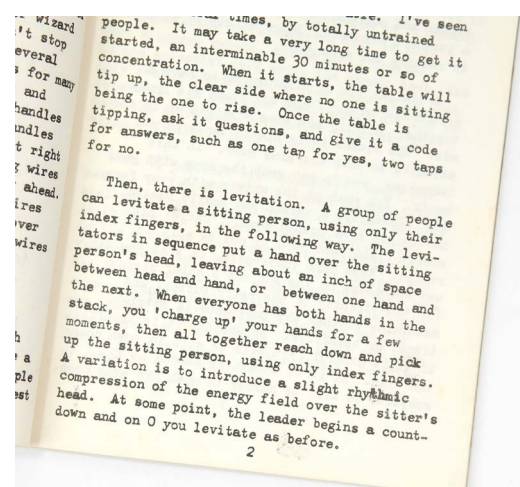
##### **Wizard : A Tool for Wizardry.**

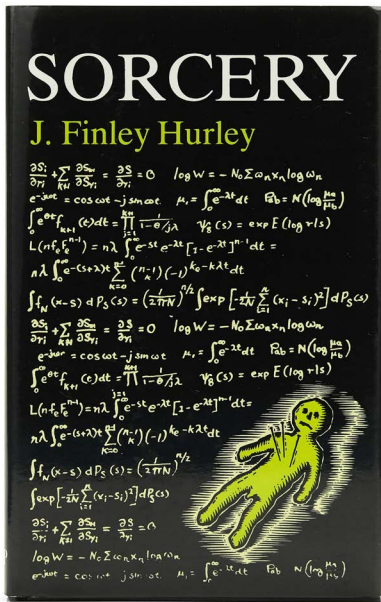
Stillwater, OK: Thales Microuniversity Press, 1976. First edition. 27pp. Side-stapled in printed wraps, 5-1/2 x 4-1/4 in. Wraps mildly soiled, with a few spots of light foxing. Very good or better.

A primer, rather thin on specifics, of various powers of wizardry—levitation, mind control, interstellar projection, invisibility, etc.—drawing from various esoteric and spiritual traditions, and inclusive of such paranormal phenomena as UFOs and poltergeists.



An Oklahoman by birth, publisher (and presumed author) Christopher Carter Humphrey (1939-2011) received a BS in Physics from Oberlin College, and a Ph.D. in Philosophy from the University of Washington in 1967, before moving back to Oklahoma in the early 1970s and founding Thales Microuniversity Press. This an uncommon publication from a curious imprint indeed. **\$50.**





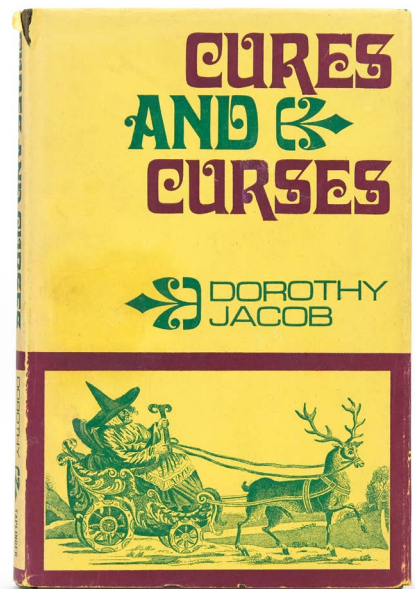
**49. HURLEY, J. Finley.**  
**Sorcery.**

London: Routledge & Kegan Paul, 1985. First edition. 232pp.; index. 8vo. Black textured-paper boards; gilt spine titles; dust jacket. Fine in a fine, unclipped (“£14.00 net”) jacket. Sharp copy of this engaging study of sorcery, examining through case histories and experiments the possibility that “old-fashioned strike-dead-and-blind sorcery” may indeed exist. **\$75.**

**50. JACOB, Dorothy.**  
**Cures and Curses.**

NY: Taplinger Publishing Company, 1967. First edition. 144pp.; bibliography. 8vo. Brown textured-paper boards; gilt spine titles; dust jacket. Foxing to textblock top and endleaves. Very good in a very good, price-clipped jacket with light soiling and toning, several short closed tears and small chips.

First American edition of this work which “throws light on the medical art’s inheritance from medieval witchcraft with a wise and delightful presentation of ancient recipes for such afflictions as whooping cough and headache” (front flap). Billed as a companion volume to Jacob’s previous book *A Witch’s Guide to Gardening* (1964). **\$75.**

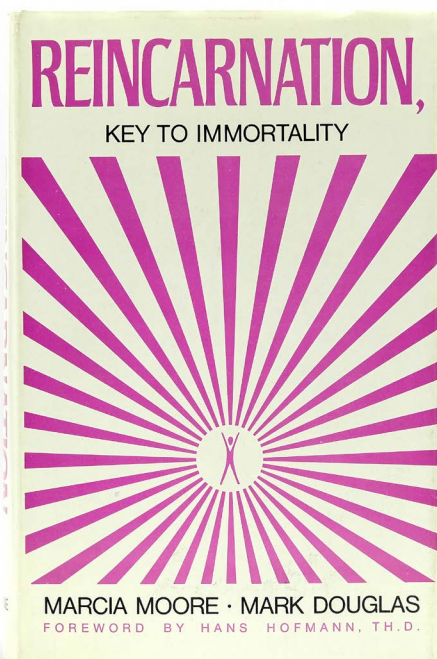


**51. MOORE, Marcia, and Mark Douglas.**  
**Reincarnation, Key to Immortality.**

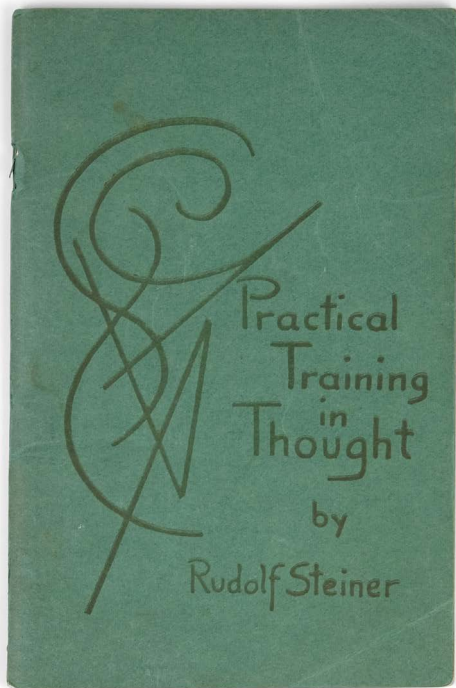
York Harbor, ME: Arcane Publications, 1968. First edition (stated). Xv, 394pp.; bibliography; index. Foreword by Hans Hofmann. 8vo. Purple cloth; gilt spine titles; dust jacket. A couple of negligible smudges to textblock edges. Else fine in a near fine jacket, shallowly clipped at all four corners.

Sharp first edition of this work purporting to detail the scientific facts about past-life recall, by American writer, yoga instructor, and astrologer Marcia Moore (1928-1979). One of several titles ostensibly co-authored with Moore’s third husband Mark Douglas, and self-published on the Arcane Publishing imprint he founded to capitalize on his wife’s recognition as an authority of sorts on matters metaphysical (though Douglas, a

conman by most accounts, was more likely trying to capitalize on his wife’s significant wealth as the daughter of Sheraton Hotel founder Robert L. Moore). Moore today is perhaps best known for her advocacy of the dissociative anesthetic drug ketamine, which she felt might be the secret key to past-life recall, and which was the subject of her final book, *Journeys in the Bright World* (1978), co-authored with her fourth husband, Howard Alltounian. A heavy ketamine user, she died in 1979 under mysterious circumstances, having disappeared in the woods near her Washington-state home. **\$150.**







**52. STEINER, Rudolph.**  
**Practical Training in Thought.**

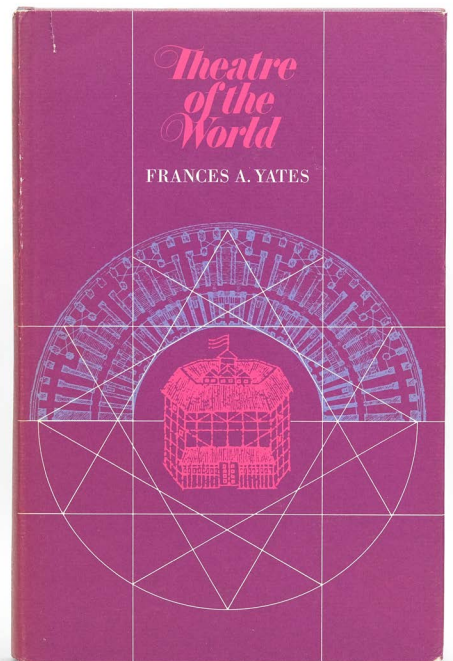
NY: Anthroposophic Press, 1949. Presumed first American edition. 35pp. 12mo. Saddle-stapled in printed green wraps. Pulling to top staple; mild creasing to front cover; light corner wear. Very good.

English translation (unacknowledged) of a lecture delivered by Austrian occultist Rudolph Steiner in Karlsruhe in 1909, as published by the press founded by Henry Monges in 1928 largely to disseminate translations of works by Steiner. **\$50.**

**53. YATES, Frances.**  
**Theatre of the World.**

Chicago: The University of Chicago Press, 1969. First edition. Xiv, 218pp.; index. 8vo. Mottled purple and mauve cloth stamped in metallic purple on front board and spine; dust jacket. Bottom corners mildly bruised. Else fine in a very good (+) unclipped (unpriced) jacket with three total closed tears to top edge of front and rear panels.

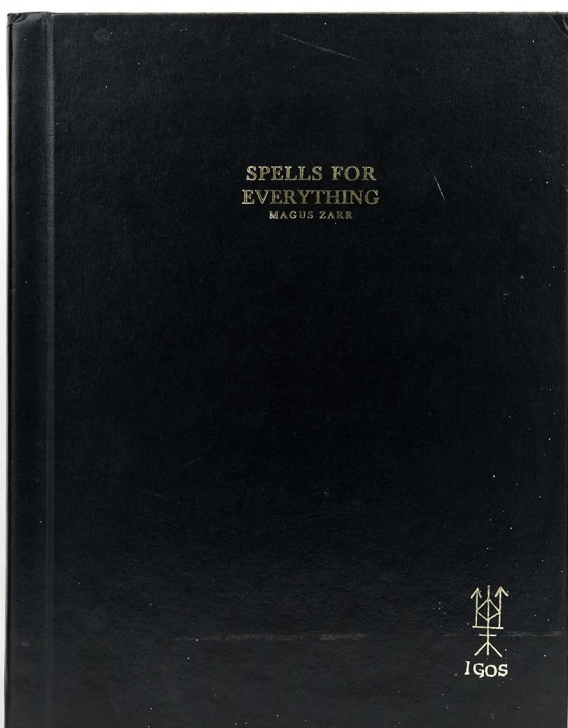
Attractive first American edition of this study of "Vitruvian influences in Tudor and Jacobian England," centered on the works of 16th century occultists John Dee and Robert Fludd. **\$150.**



**54. ZARR, Magus.**  
**Spells for Everything.**

Palm Springs, CA: I.G.O.S., 1994. [5] leaves, 25 leaves, paginated (and printed) rectos only, [1] leaf. Photocopied on green paper stock. 4to. Clip-bound in black vinyl stamped in gilt on front board. Mild bumping to top corners; light rubbing and speckling to front board. About near fine.

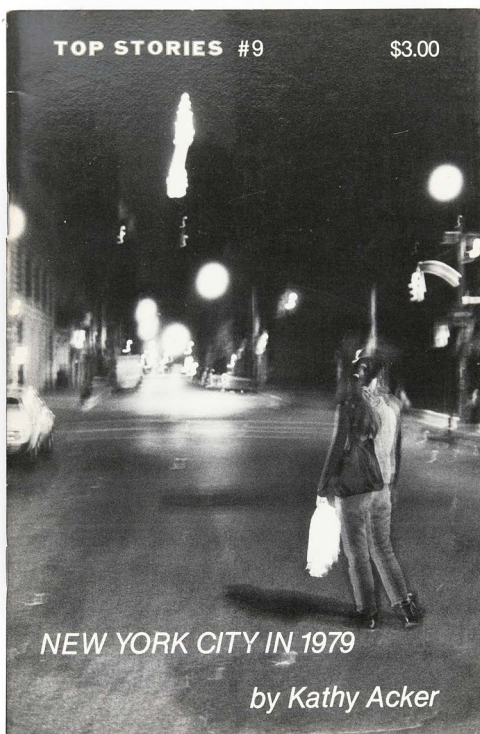
A practical guide containing instructions for twenty-five magical spells: "Happiness Spell," "Protection Spell," "Manifesting Spirits Spell," "Psychic Shield Spell," etc. One of numerous volumes published in this format by the International Guild of Occult Sciences. Scarce in the trade; OCLC reports no holdings, though a listing for this title does exist. **\$150.**



A dark, grainy, black and white photograph of a street at night. The scene is filled with blurred lights and indistinct figures, creating a sense of movement and depth. The overall atmosphere is moody and atmospheric.

# Literature & Assorted Prose



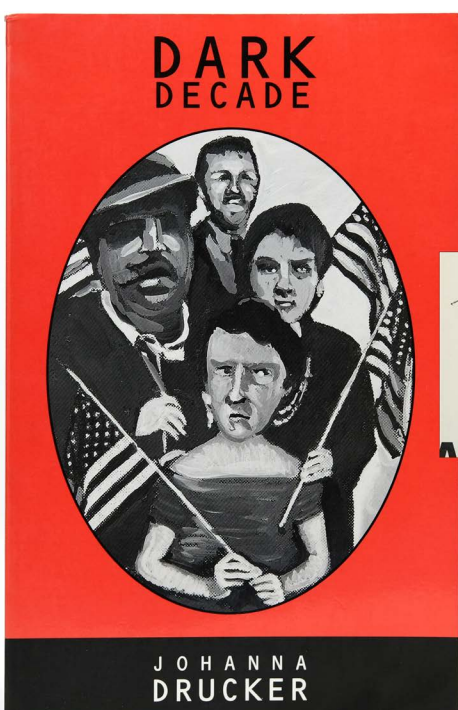
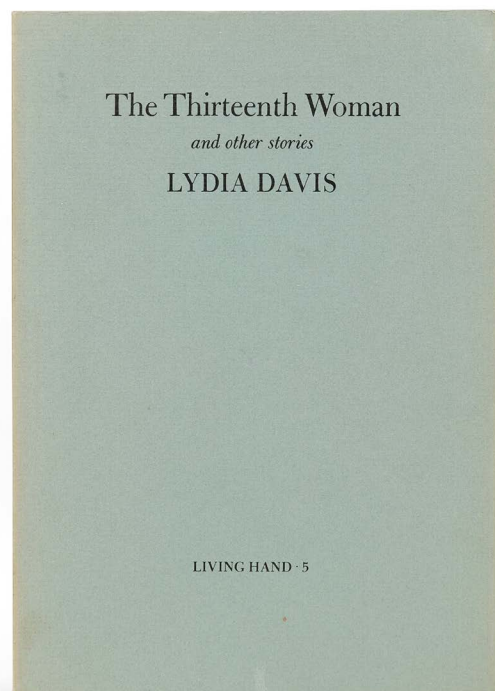


**55. ACKER, Kathy.**  
New York City in 1979.

NY: Top Stories, 1986. Second printing. [24]pp.; illus. 8vo. Saddle-stapled in photo-illustrated wraps. Crease to bottom corner of rear cover, which also shows one small scuff; near fine. Short stories by the cult American writer exploring queer sexuality against the backdrop of New York City. The ninth of twenty-nine total issues of Top Stories, a literary series showcasing experimental prose writing by women, as published by Anne Turyn, who here supplies photographs. **\$75.**

**56. DAVIS, Lydia.**  
The Thirteenth Woman.

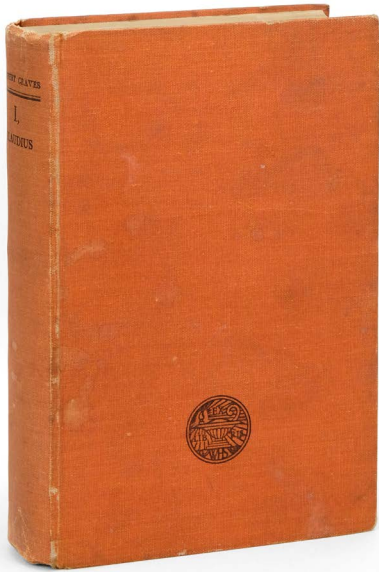
NY: Living Hand, 1976. No. 156 of 500 hand-numbered copies. 81pp. 8vo. Signature-bound in French flap wraps. Very good or better, with toning to spine, a few spots of light soiling to wraps. **Signed and inscribed** by Davis on front flyleaf: "For John -Lydia." Debut collection by the American writer noted for her minimalist short stories, including these. The fifth publication of Living Hand, the imprint Davis ran with her then-husband Paul Auster. **\$1100.**



**57. DRUCKER, Johanna.**  
Dark Decade.

St. Paul: Detour Press, 1995. 122pp.; illus. 8vo. Perfect-bound in glossy illustrated wraps. Very good or better, with light bumping to top corners, with mild attendant creases to textblock. **Signed and inscribed** by Drucker on the half-title.

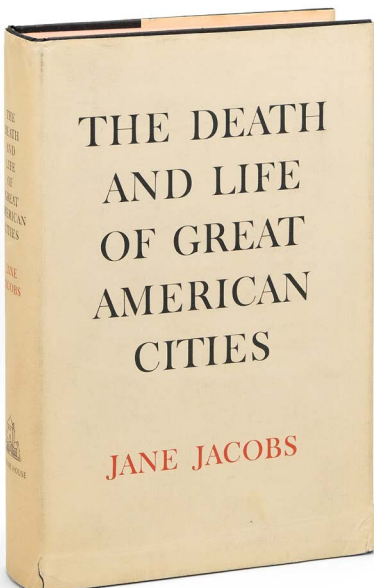
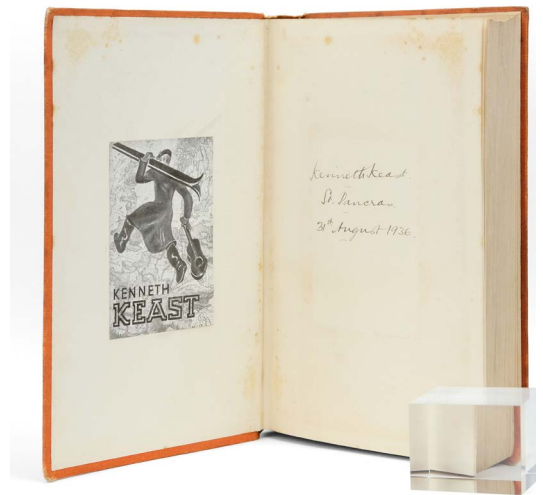
An experimental novel by the American writer and artist Johanna Drucker (b. 1952), noted particularly for her artists' books and critical writings. In a 2007 interview, Drucker stated that the novel used newspaper clippings as its source material. **\$100.**



## 58. GRAVES, Robert. I, Claudius.

London: Arthur Barker, 1934. 494pp., with folded family tree tipped onto rear endpaper. 8vo. Orange cloth stamped in black on front board and spine; lacking the jacket. A good (+) copy, with wear and soiling, foxing to endpapers, slight forward cock. Bookplate of Kenneth Keast on front pastedown, with his signature, date and address penned on facing ffep. A later state first edition; meets all first printing points save the orange cloth, which marks it as part of the “remainder” impression noted by Higginson, *A Bibliography of the Writings of Robert Graves*, A42.

This copy of Graves’ historical novel of intrigue in the Roman Empire is notable for its interesting ownership history, having once belonged to English schoolteacher Kenneth Keast (1908-1971). Keast is best known for his central role in the April 1936 international incident known as the “Black Forest Tragedy,” in which a group of twenty-seven English schoolboys lead by Keast were stranded in a snowstorm on the Schauinsland, a mountain near Freiburg im Breisgau, Germany, leading to the deaths of five boys. Though Keast had been warned that weather conditions were rapidly deteriorating, he maintained for the rest of his life that an unpredictable atmospheric change had been at fault—a claim that the Nazi Regime, desperate to ease their strained relationship with England in advance of the upcoming Olympic Games in Berlin, were happy to amplify. In fact, the tragedy provided the Nazis with a fertile propaganda opportunity; photos of Freiburg Hitler Youth standing vigil over the boys’ coffins were quickly disseminated in both German and British newspapers. Only in 2016 did a full account of the incident come to light, based in large part on the research of German historian Bernd Hainmüller. Keast dated this copy of *I, Claudius* “31st August 1936,” suggesting that he purchased the book just months after the tragedy, at a time when he was surely in need of distraction. One can’t help but find a cruel irony in his bookplate, which depicts a man striding across a map of Europe with a pair of skis clasped over one shoulder and a guitar in his right hand. **\$300.**



## 59. JACOBS, Jane. The Death and Life of Great American Cities.

NY: Random House, 1961. First edition. 458pp.; index. 8vo. Black and red “brick” cloth boards; spine lettered in gilt and red; red topstain; dust jacket. Ownership inscription penned on ffep. Else fine in a very good (+) jacket with short closed tears and related lateral creasing to at base of front panel. N.B. this copy with “Kiplinger Book Club Edition” stamped at head of rear flap, though otherwise all first edition points are present: “First Printing” on copyright page, “\$5.95” price on front flap, etc.

Nice copy of this timeless critique of American urban planning. Far from revitalizing inner cities, Jacobs argues, modernist urban planners from Le Corbusier to Robert Moses in fact hastened cities’ decline in service of a decentralized suburban ideal. Coming at the height of the “white flight” era, Jacobs’ book staked out a radical and influential position in defense of the complexity of the urban environment. **\$500.**



## 60. JANSSON, Tove.

[ALS from Jansson, with various Moomin books and clippings belonging to Ray Nelson].

A grouping of Tove Jansson items from the collection of American cartoonist and science fiction writer Ray Nelson (1931-2022), including an ALS from Jansson to Nelson, clippings of the Moomin comic strip in English and Norwegian, and Puffin editions of eight of the nine novels in Jansson's Moomin series (lacking only the first book, *The Moomins and the Great Flood*,

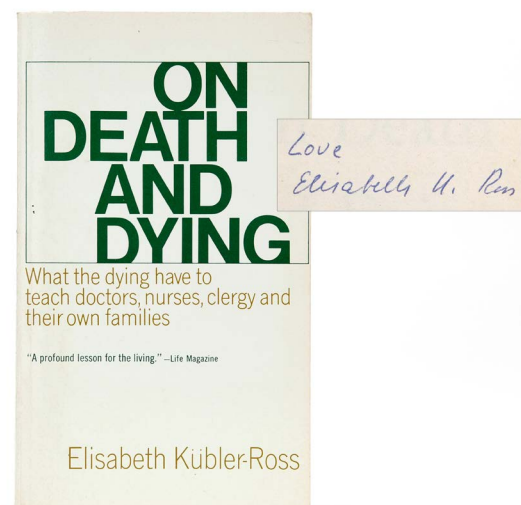
not translated into English until 2005). Jansson's 1959 letter graciously answers a previous offer from Nelson to translate the Moomin strips into English, informing him that English-lettered versions of the strips already exist and are distributed by her agent at Associated Newspapers in London. She notes that they have tried to place the strip in American papers, "but with poor result," and informs him about the strips' publication in book form and the Moomin novels' publication in English. Nelson is perhaps best known for having co-authored the 1967 science fiction novel *The Ganymede Takeover* with Philip K. Dick, a close friend of his from childhood. Nelson's 1963 short story "Eight O'Clock in the Morning" was adapted by John Carpenter in 1988 for the film *They Live*. As Jansson's letter predates the books in this grouping (and presumably the newspaper clippings), it appears that Nelson enjoyed a continuing fascination with the Finnish writer and illustrator's most beloved creation. Individual items as follow:

1) *Comet in Moominland, Finn Family Moomintroll, Exploits of Moominpappa, Moominsummer Madness, Moominland Midwinter, Tales From Moomin Valley, Moominpappa at Sea, Moominvalley in November*. London: Puffin Books, 1961-1974. 8 vols., mass-market paperbacks with illustrated wrappers. Four first Puffin printings (*Finn Family Moomintroll, Tales From Moomin Valley, Moominpappa at Sea, and Moominvalley in November*), else reprints thus. All very good or better, with occasional light crimping and creasing to corners. 2) *ALS from Jansson to Ray Nelson*. Both sides with autograph text, dated "4.3.59." With several folds, corner creases and light toning. Good or better. 3) *139 newspaper clippings of Moomin comic strips*. 28 in Norwegian and 121 in English (from UK papers), with penned at base of one of the English strips: "Ray - one or two missing. And probably not in order. Still, I hope they're ok. -Ron [or perhaps Ren?]." Norwegian strips folded vertically at center. All toned to varying degrees. Good to good very good. In legal-sized envelope, heavily creased, addressed to "Mr. Walter H. Nelson," with "Moomin" penciled on front and rear; rear also features two lines of a musical score in pencil. **\$900.**

## 61. KÜBLER-ROSS, Elisabeth.

*On Death and Dying*.

NY: Collier Books, 1970. Later printing. Xi, 289pp.; bibliography. Mass-market paperback. Near fine, with mild edge-wear and light textblock toning. Signed by Kübler-Ross to the half-title. Mounted to the front cover verso is an Elisabeth Kübler-Ross Center address label containing a gift inscription to original owner from a woman "Jean" who hopes that "one day you will be able to meet Elisabeth or attend a workshop." Reprint edition of Kübler-Ross's groundbreaking study, in which she outlines the five stages of grief; an uncommon title signed. **\$150.**





**[4 Early Publications  
From Feminist Press  
Lollipop Power]**

*Founded as a nonprofit in 1969, Lollipop Power was one of the first feminist presses to produce children's books that cast gender nonconformity in a positive light. These early titles decidedly uncommon in the trade.*

**62. CHAPMAN, Kim Westsmith; Kitty Riley Clark, illus.**  
**The Magic Hat.**

Chapel Hill, NC: Lollipop Power Inc., 1973. First edition. Perfect-bound in printed red wraps, 11 x 8-1/8 in. 45pp. Printed on orange paperstock, with b&w drawings throughout. Former owner's address stamp on front and rear covers and title page. Light fading and a small spot of damage to spine. Very good. A girl who finds a magic hat at the dump and erases a fence that prevents girls from playing with boys' toys and vice-versa. **\$50.**

**63. DE POIX, Carol; Stephanie Sove Ney, illus.**  
**Jo, Flo and Yolanda.**

Chapel Hill, NC: Lollipop Power Inc., 1973. First edition. 32pp.; b&w illus. Saddle-stapled in printed red wraps, 7 x 7 in. Former owner's address stamp on front and rear covers and title page, else fine. A normal day in the life of three sisters: their father makes them breakfast after their mother leaves for work; their older brother walks them to school, and later cooks them dinner; one sister wants to be an explorer, another a baseball player, the third a restaurant owner. **\$50.**

**64. LENTHALL, Patricia Riley.**  
**Carlotta and the Scientist.**

Chapel Hill, NC: Lollipop Power Inc., 1973. First edition. 46pp.; b&w illus. Saddle-stapled in printed blue wraps, 11 x 5-5/8 in. Former owner's address stamp on front and rear covers and title page. Some light moisture rippling to base of rear cover and final few leaves. Very good. A female penguin ignores reprimands for her curiosity and rescues a wounded human scientist; themes of gender equity and radical empathy. **\$50.**

**65. SUROWIECKI, Sandra Lucas; Patricia Riley Lenthall, illus.**  
**Joshua's Day.**

Chapel Hill, NC: Lollipop Power Inc., 1972. First edition. 28pp.; orange paper stock; b&w illus. Side-stapled in purple printed wraps, 8-3/8 x 11 in. Former owner's address stamp on front cover and title page. Mild fading to spine. Light bumping and curling to corners. Very good. A day in the life of a young boy who has an angry episode at school and later cooks dinner with his mother, who helps him process his feelings. **\$50.**





**66. LONG, Richard B. Married Women and Masturbation.**

San Diego, CA: Late-Hour Library, 1969. 159pp. Mass-market paperback. Toning to textblock, else fine. A nicely preserved copy of this uncommon faux-sociological piece of smut concerning the onanistic practices of married women. OCLC locates two holdings, apparently both of a 1972 edition published by Greenleaf Classics. **\$50.**

**67. LONG, Richard B. Suburban Phallic Cults.**

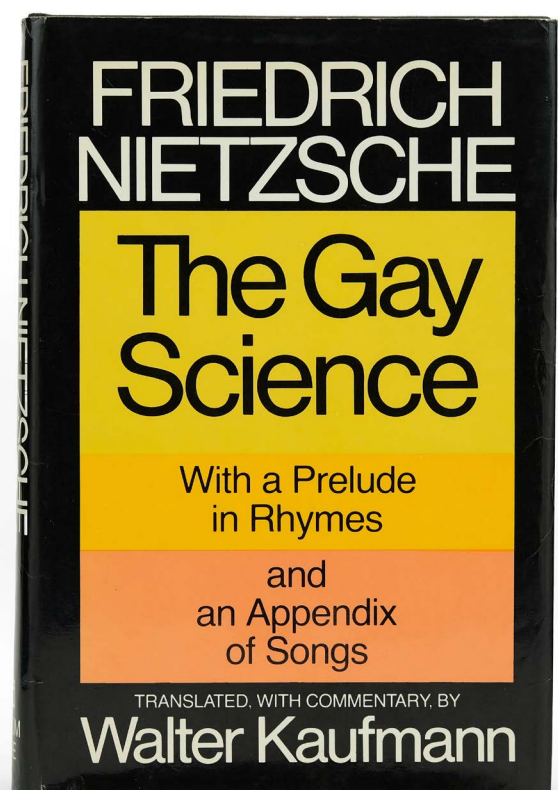
San Diego, CA: Late-Hour Library, 1969. 158pp. Mass-market paperback. Mild fading to spine; slight crease to top corner of rear cover. About near fine, with the expected toning to textblock. A series of first-person narratives, ostensibly written by an “anthropologist of note,” documenting his decidedly unprofessional interviews with phallus-obsessed suburban housewives, who recount their sexual exploits in pornographic detail. Scarce smut; OCLC locates but a single holding, at UC Los Angeles. **\$50.**

**68. LONG, Richard B. Young, Tender and Taboo.**

San Diego, CA: Late-Hour Library, 1969. 157pp. Mass-market paperback. Very near fine, with toning to textblock, light bumping to base of spine. More faux-sociological smut, this on the decidedly uncomfortable subject of the “Lolita syndrome.” OCLC locates a single holding, at UC Los Angeles. **\$50.**

**69. NIETZSCHE, Friedrich.**  
**The Gay Science : With a Prelude**  
**in Rhymes and an Appendix of**  
**Songs.**

Translated with commentary by Walter Kaufmann. NY: Random House, 1974. First edition. Xviii, 396pp.; index. Black cloth stamped in gilt on spine; dust jacket. Binding strained between two signatures at rear; mild scuffing to textblock top. Very good or better in a like jacket, unclipped (“\$10.00”), with toning white portions, a few tiny nicks and tears at spine ends, and a bookstore stamp at base of rear panel. Attractive copy of the uncommon first edition of Kaufmann’s lauded translation of what Nietzsche called “the most personal of all my books.” **\$300.**



**70. WILDMAN, Eugene, ed.**  
**Experiments in Prose.**

Chicago: The Swallow Press, 1969. X, 351pp.; illus.; three tipped-in fold-out leaves. 8vo. Red cloth; gilt spine titles; dust jacket. Fine in a very near fine jacket, unclipped, with a touch of wear at spine ends. **Signed and inscribed** by Wildman on the half-title verso to an unknown recipient: “Mort, we are going in there with hammers and saws, and when the revised-again correction book comes out, only you and I will understand it. Thanks, Gene Wildman.”



Mort, we are going  
in there with hammers  
and saws, and when the  
revised-again correction  
book comes out, only you  
and I will understand it.  
Thanks.  
Gene Wildman

An anthology of experimental prose, including concrete and pictorial elements, and featuring work by Alain Arais-Mission, Jean-Francois Bory, Jochen Gerz, Richard Kostelanetz, Ronald Tavel, et al. Wildman, a professor emeritus at the University of Illinois Chicago and former editor of *The Chicago Review*, also edited *Anthology of Concretism*, a survey of concrete poetry published by Swallow in 1967. **\$250.**