



V O E W O O D  
R A R E  
B O O K S

## A List of Countercultural Books, Prints, Magazines and Photographs.

**For Adults Only  
Nur für Erwachsene  
Seulement pour Adults**

Dropping acid to *Electric Ladyland* in an Amsterdam squat before heading out to a transexual orgy in the Vondelpark might be the quintessential countercultural experience and if that is your bag, then you can try and recreate it in print with this short list. But don't worry if it isn't because we take a long and broad view of counterculture.

Okay, there are drugs and politics and, of course sex: transgressive sex (Araki, Bataille, Burton), weird sex (Farmer, the inventor of "biosexopsychic fiction"), comic sex (Gilmore, National Lampoon) and death sex (Mirbeau). But counterculture isn't just about double-backed beasts and late twentieth century popular youth movements. If something challenges existing norms, ideas, forms of behaviour and patterns of thought, it can be co-opted to the counterculture.

Rooted in the Sublime, the irrational and the Romantic, Gothic(k) was a rebuke to the cool classicism of the earlier eighteenth century, so Ann Radcliffe is included here. Writers whose voices fall outside the contemporary mainstream are a counter to the prevailing orthodoxies and so we bring them in: Caribbean (The Shape of Things to Come) African-American (Perry, Wright, Morrison), thwarted women (Carswell), the pro-war champion of the outsider ubermensch (Milius in *Apocalypse Now*) and the plain weird (Crumb).

All contemporary art aspires to the condition of the countercultural but most fizzles out long before it hits any target. The Stuckists, with their jabs at establishment, Turner Prize and Royal Academy Apes of God such as Emin, Hirst and Serota are proper artistic rebels. As are the anonymous or pseudonymous graffiti artists (Seen, Banksy) who challenge society by opting out of all the usual channels of artistic engagement and recognition. And Russian Samizdat Art, created and circulated underground, out of sight of the state, is the art of the third (or fourth) Russian Revolution - counter-countercultural if you like.

At some point, much of what passes for counterculture is absorbed into the cosy world of the university humanities faculty where it joins the mock-maverick smugocracy alongside the Bloomsbury Group and the Sitwells, those masters and mistresses, Leavis astutely noted, not of poetry but of publicity. And it is certainly true that the counterculture can have something of the self-conscious pose about it making it about as dangerous and off-beat as going vegan in January. There must have been a moment in 1970s Amsterdam when the experience described above was so familiar and cliched that a true act of countercultural rebellion would have been an afternoon inspecting Rembrandt etchings at the Rijksmuseum before drifting over to the Concertgebouw to listen to Bruckner.

And so, identifying what is of lasting countercultural interest is not easy but it is worthwhile: it forces you to think about a work's real place in the flow of cultural history. Something that was challenging and discomfiting two hundred (Radcliffe), one hundred (Douglas) or barely twenty (Childish) years ago and is still so today is what we have sought to include here. It's been fun and it has focussed our fuzzy lockdown minds. We hope you agree.



1. **SHARP, Martin.** Exploding Hendrix

[London] Big O 1973

This is the original "Big O" 1973 Martin Sharp Exploding Hendrix. An iconic piece. Martin Sharp was a central figure of the 60s and 70s counter culture. He was one of the founders of Oz magazine and a member of the "Oz Three", sentenced to prison in Australia for obscenity. Subsequently acquitted, he moved to a cool, radical and chic London in 1965. He slotted in easily. As well as founding London Oz with Felix Dennis and Richard Neville, he designed album covers for Cream, including *Disraeli Gears* which contained "Tales of Brave Ulysses" co-written by Sharp. Mixing with rock stars he began designing distinctive psychedelic posters depicting the leading figures of the time, Dylan, Donovan and most famously, this, the exploding Hendrix, based on a photograph by Linda McCartney. A highly sought-after work.

[3384]

£675

2. **LEVY, William.** *The Virgin Sperm Dancer* An ecstatic journey of a boy transformed into a girl for one day only, of her erotic adventures in Amsterdam, magic centrum.

Den Haag: Bert Bakker 1978



Second printing. A special issue of SUCK, “the first European sexpaper”. pp. 72. Designed by Anthon Beeke. Card cover illustrated with colour photographs of - “is it a girl or a boy? What should it matter?” Mint condition, unopened and still in its plastic wrapper. Illustrated throughout with photographs of his/her adventures by Ginger Gordon. This second issue from 1978 was produced on better quality paper and in the plastic wrapper with the green label (present here) reading “For Adults Only” in English, German and French.

The *Virgin Sperm Dancer* is a special issue of *Suck*, the sex paper created by William Levy and Germaine Greer which ran for eight issues from 1969-1974. *Suck* pushed at the boundaries of the sexual revolution but also raised serious and important questions about women’s sexuality and gender identity and equality. Whilst definitely of its time, the questions it addressed remain with us now and are, if anything, debated more fiercely than in the 1970s. *Virgin Sperm Dancer* is an extraordinary contribution to those debates and seems, now, to have been remarkably prescient. It tells the story, in photographs, interviews and written narrative of a boy who is transformed into a woman for a day. It follows her “erotic adventures” which, this being Amsterdam in 1972, are, indeed, adventurous. But, whilst this is one of the major works of the European sexual counter-culture, its playing with gender and sexuality makes it important today as “binary” sexual and gender identities and choices are questioned and undermined.

[3383]

£195



3. **SANNES, Sanne and STEEVENSZ, Walter.** *Sex A Gogo For Amusement Only* Amsterdam: De Bezige Bij 1969

First edition. Small oblong quarto. Designed by Walter Steevensz. *Sex A Gogo* is a pop art sexual manual, complete with psychedelic collaging and cartoon speech balloons, much influenced by the many 'underground' magazines that were such a feature of 1960s culture.

This is a good copy in photo-illustrated glazed paper over boards. Some rubbing to the corners and there has been some damage to the hinges which have been repaired internally but the joints and hinges are sound despite this. Protected by an acetate cover. Very Amsterdam. Very sixties.

“A Light hearted Pop Art sexual manual, complete with psychedelic collaging and cartoon speech ballons...much influenced by the many underground magazine that were such a feature of 1960s culture...Yet however comical, Sex A Gogo never allows us to forget about its erotic intentions”. Parr and Badger, Vol. 1, p227

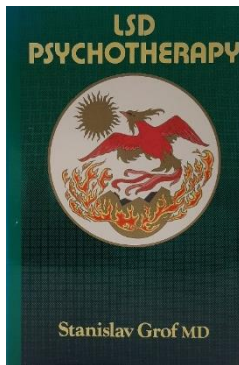
[2625]

£600

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4. **GROF, Stanislav.** LSD Psychotherapy.

Pomona, California Hunter House 1980



First US edition. 236x160mm. pp. 352 Dark blue cloth decorated and lettered in silver, original green dust jacket illustrated with phoenix and fire on the upper cover. In very good condition protected by a plastic wrapper with only slight creasing to the corner of the dustjacket on the lower cover. Internally fine. An excellent copy of an important book by an influential psychiatrist.

[3358]

£60

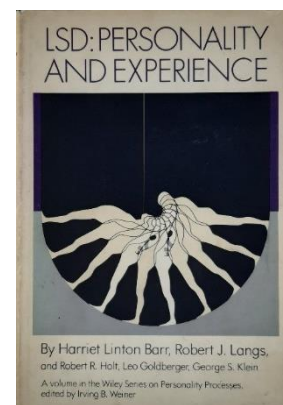
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5. **BARR, Harriet, LANGS, HOLT, GOLDBERGER & KLEIN.** LSD: Personality & Experience.

New York: Wiley 1972

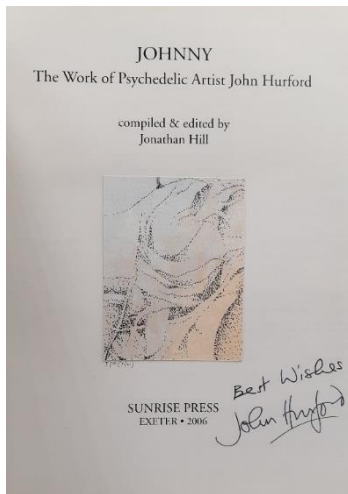
First edition. 227x150mm. pp. xviii, [2], 247. Blue cloth lettered and decorated in red & silver. Original pictorial dustjacket protected by plastic wrapper. In very good condition although with some toning and a small closed tear to the bottom edge of the front cover. A scholarly study of the effects of LSD on personality and a discussion of its potential applications.

[2249]



£20

6. **HURFORD, John (ed Jonathan Hill).** Johnny - The World of Psychedelic Artist John Hurford.



Exeter: Sunrise Press 2006

Limited edition, signed. Small 4to, 165pp, illustrated throughout. Pictorial boards with protective wrap. Boards bumped to extremities and protected with clear tape, slight chipping to head of spine. The definitive (and, so far as we can tell, only) monograph on this classic artist of the British underground, whose work ranges from psychedelic paintings for the likes of IT and OZ to detailed plant and insect paintings. This is a limited run of 21 copies and this copy appears to be number one which is both signed by the author and has a tipped-in hand-drawn card to the title page. A scarce counter-cultural document.

[2253]

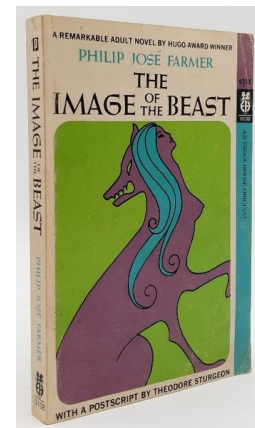
**SOLD**

7. **FARMER, Philip José.** The Image of the Beast. An Exorcism Ritual I.

North Hollywood, California Essex House 1968

First edition. 170x108mm. pp. 255. Original paperback, pictorial card cover with postscript by Theodore Sturgeon. Very good condition with a little light rubbing to covers. Internally fine. Described on the front cover as a “remarkable adult novel”, The Image of the Beast is an extraordinary book combining the surreal, the erotic, and the grotesque to create a genre described as “biosexopsychic science-fiction”.

[3375]



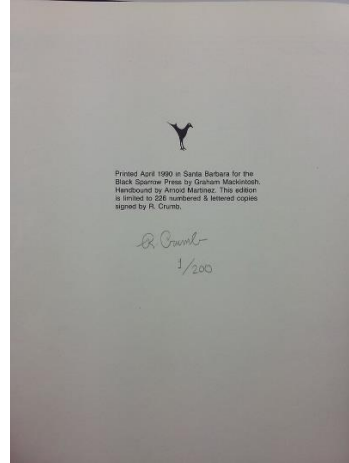
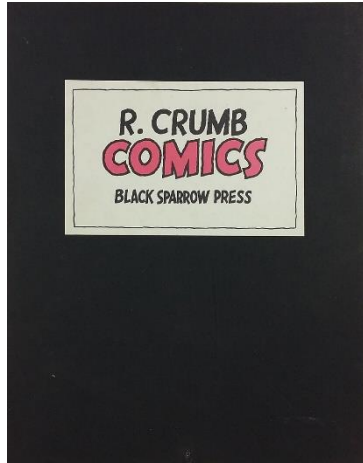
**£50**

8. **CRUMB, Robert** Comics The Story O' My Life. People...Ya Gotta Love 'Em. I'm Grateful! I'm Grateful!

Santa Rosa: Black Sparrow Press 1990

Signed Limited First Edition. Limited to 226 copies but signed by Crumb and numbered 1/200. 360 by 285mm Black hardcover with paper title (in Crumb's familiar typeface) attached. Matching black slipcase. All in fine condition.

Crumb remains one of the central artistic figures of the American counter culture. His distinctive style is immediately recognisable, reliably funny and not a little unsettling. He describes himself as having always been weird and this collection of three comics is reassuringly weird. Printed by Graham Mackintosh for The Black Sparrow Press and handbound by Arnold Martinez. An excellent copy.



[2584]

**SOLD**

**9. GILMORE, Donald H. Sex in Comics. A History of the Eight Pagers**

San Diego: Greenleaf Classics 1971

First edition. Four volumes, 4to. pp. 191, 192, 208, 143. Original glued illustrated wrappers, printed in green, red, yellow and black. All illustrated throughout. All near-fine with only minimal shelfwear and toning to edges and margins.

A complete set of this rare survey, representing the largest collection of early American erotic comics. These “eight-pagers” as they became known, flourished in the 1930s and quickly faded away. During the height of the popularity they were



conceived and distributed entirely surreptitiously, yet they accounted for a multi-million pound business at the height of the Great Depression. These erotic comics were heavily satirical and reflected the changing times in America. They used humorous pornographic parodies of the classic American newspaper comic-strips and movie stars of the time (Mickey Mouse, Popeye, Blondie, Superman, Greta Garbo, Laurel and Hardy, Charlie Chaplin) and were sharp jabs at the establishment at a time when Hoover and the F.B.I. were the villains and Al Capone and John Dillinger heroes. The publication of these comics can be seen from a

popular perspective as the beginning of the anti-establishment ethic of the 1960s. The comics collected here are erotic but not necessarily erotically stimulating: here sex is used as a vehicle rather than an end in itself.

[2318]

**SOLD**

**10. ROSE, Alan [National Lampoon] ONAN. Painted Glass Window 1974**

A original painted glass panel depicting Onan designed by Alan Rose for National Lampoon's December 1974 Issue, Vol. 1, No. 57, entitled "The Judeo-Christian Tradition. The Joy of Sects". 483x358mm. The panel, which is painted to look like traditional church stained glass, shows the figure of a man surrounded by a gothic niche which itself is placed inside a pointed arch. Beneath the human figure is the word "Onan" which identifies the man and explains the leery grimace on his face and the white splashes that surround him. In addition to the white, the glass is painted red, green, blue, yellow and mauve and pink. The edge of the pointed arch is painted with a thick black line. The edges of the glass are protected by tape. There is a small amount of scratching to the glass at the bottom resulting in a slight loss of paint but overall it is in very good condition. Alan Rose described how he made the panel from two sheets of painted glass to create the depth of image.



For the Christmas 1974 issue, National Lampoon decided to direct their "take no prisoners" anarchic satire at religion. It was surprisingly ecumenical with articles entitled "Good Friday the Rabbi Ate Pork", "Catholic Sex Index" and "The Fatima Letter". Much of the illustration, including this Onan stained glass window a picture of which featured in the issue, was done by Alan Rose, a friend of P.J.O'Rourke who had joined National Lampoon in 1973. Rose brought a rather more cultured and versatile style to National Lampoon's illustrations. The magazine had a strongish devotion to Onan whom they described as the "Patron Saint of Small Families". Onan featured in various articles over the years perhaps reflecting the magazine's core readership of awkward teenage boys. The "Judeo-Christian Tradition" was, unsurprisingly, controversial resulting in much religious indignation and the loss of some quite hefty advertising revenue. But it has become one of the most celebrated of all National Lampoon issues and this panel is a superb, unique survival from the mad, creative energy which defined the magazine.

[3386]

**£3,000**

11. **MIRBEAU, Octave.** *Le Jardin des Supplices.*

Paris: Libraire Charpentier et Fasquelle 1899

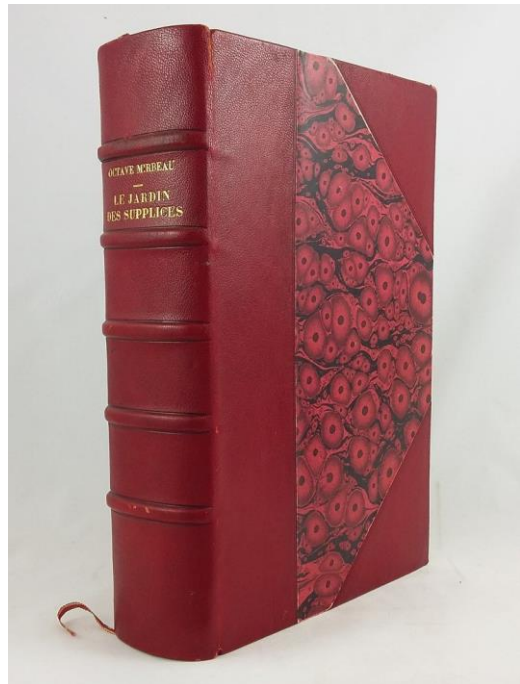
First, limited edition. 124 of 150 copies.  
Contemporary half red morocco with marbled boards. Top edge gilt, the others uncut. Marbled endpapers. Book-plate of previous owner: "Ex-Libris, Emmy Joubert". The frontispiece, a colour lithograph by A. Clot, is from a drawing by Rodin who was a close friend and artistic associate of Mirbeau.

First edition of this important fin-de-siecle text, in which the extremes of sado-masochism and colonialism are seen as interrelated, and in which the radical anarchist author (a leading pro-Drefusard) creates the demonic English heroine Clara, perhaps the most memorable of the many femmes fatales of the period in whom the sexual and murderous impulses are terrifyingly confused. She stimulates herself and her lover to witness the tortures of a Chinese prison, the resulting fornication taking place in a nearby brothel: "I promise to lead you right down to the depths of the mysteries of Love and Death...they are one and the same".

The dynamic of the book, in which, according to Mario Praz, "All the perverse elements of the literature of the fin-de-siecle seem to converge", is memorably pointed by the dedication: "The Priests, Soldiers and judges, all those who educate, rule and govern mankind, I dedicate these pages of Murder and Blood".

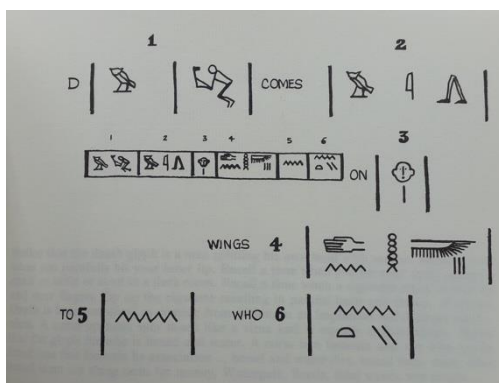
[2627]

£1,000



12. **BURROUGHS, William.** *The Book of Breathing*

Ingatestone, Essex: OU, Henri Chopin 1974

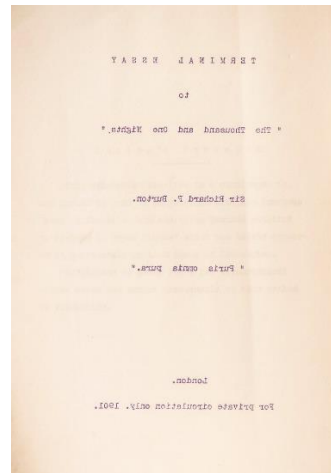
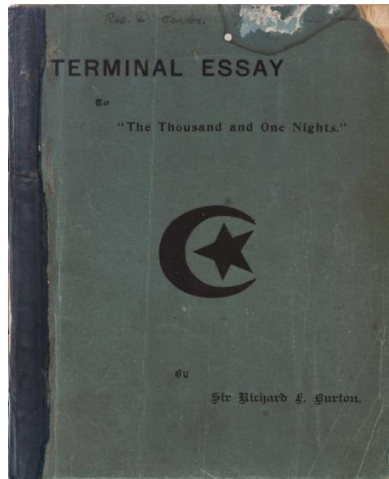


Special deluxe edition printed on thick, laid paper with a watermark "Gelder Zonen". There were 50 of these numbered in Roman Numerals signed by Burroughs. This is XXIX/L. Rectangular 8vo. in illustrated card wrappers and protected by mylar covers. Unpaginated, illustrated throughout with drawings by Bob Gale. Trilingual text in English, French and Dutch (the last being separately printed and loosely inserted. One of Burroughs' more abstruse texts - drawing together his interests in hieroglyphics and Egyptian symbolism and the medieval order of the Assassins (Hashashin) under Hassan-i-Sabbah.

[3110]

£500





**13. BURTON, Sir Richard John.** Terminal Essay to the Thousand And One Nights.

London: For Private Circulation only 1901

Limited edition, 48 of 50 copies. 4to (225x204mm). pp. [iv, 57, [3], xxi, [1bl]. Purple roneo-copied text on "Excelsior" laid paper sheets, sewn into blue-green printed wrappers with paste-over cloth spine, as issued. Small chips eroded from top edges of front wrapper and first six leaves (not affecting text), some pale whitish staining near rear spine joint, slight signs of wear to covers due to much handling, previous owner's name in ink at top of front wrapper. Overall a good copy of a rare and ephemeral item. The initial run of fifty copies of the *Terminal Essay* sold very quickly and so, to meet additional demand, Smithers ran off a further fifty copies on the roneo machine, also with a numbered limitation of 50. This was the quickest and cheapest process and gives the whole project a suitably samizdat and under-the-counter feel.

[3042]

£1,200



**14. ARAKI, Nobuyoshi** Kinbaku Raisan

Tokyo: eyesencia 2008

Limited edition of 1000. 312x267mm. Unpaginated (42pp). White cloth lettered in silver to covers and spine. Original dust jacket on which one of the images from the book has been faintly printed. Both binding, jacket and contents are very good. No text. Forty full page black

and white photographs over which Araki has smeared red, yellow, blue and green paint. Most of the photographs feature Araki's enthusiasm for bondage (indeed the title translates into English as "In Praise of Bondage"). But there are also some flowers and skyscapes if women tied up with rope isn't your thing. The images of the sky and flowers are placed on the pages opposite those of the women, and the coloured paint often crosses from one photograph to another. We are meant (I suppose) to make the connection, to see deep aesthetic and biological links, between the beauty of nature and the beauty of the subjugated female form. But really it is no more than a flimsy attempt to disguise the fact that Araki is just a monumental perv. Nice copy though.

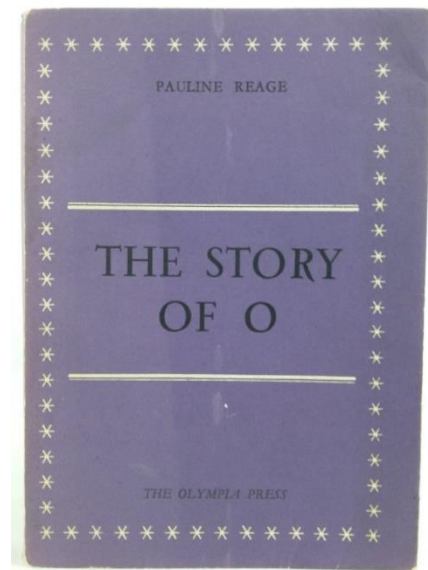
[3377]

£95

15. **RÉAGE, Pauline** *The Story of O*. With an essay by Jean Paulhan "A Slaves' Revolt: An Essay on The Story of O".

Paris: The Olympia Press 1954

First Edition in English. 8vo. (183 by 130mm) pp.187. Original purple card covers. Upper cover has the author, title and publisher printed in black with two white double lines either side of the title and a star design printed in white as a border. Title, author and publisher printed in black on the backstrip. Some shelfwear to the head and foot of the backstrip and to the bottom edge. There has been a small tear to the inner hinge with the front free endpaper (now repaired). The contents are in very good/near fine condition although with some slight spotting to the edges and to the preliminary pages. Protected by mylar wrapper. Overall this is an excellent copy of the first edition of this erotic classic.



Pauline Réage was one of the pseudonyms (Dominique Aury was the other) of Anne Cecile Desclos. Desclos, born in 1907, was an important and successful literary editor and translator who introduced to French readers a number of English language authors including Waugh, Woolf, Scott Fitzgerald and T.S.Eliot.

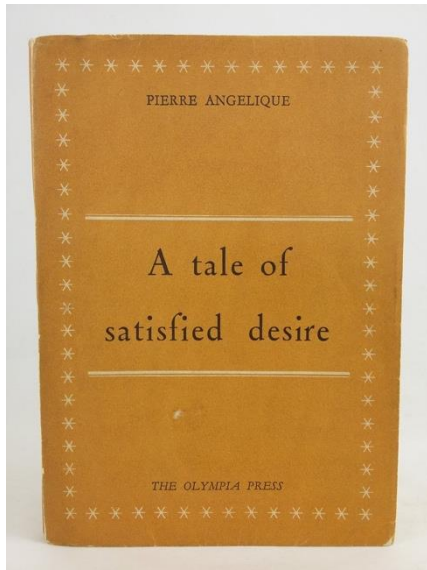
Desclos's lover Jean Paulhan, the editor of the *Nouvelle Revue Française* (and the author of "A Slaves' Revolt", published here as a postscript essay, who was an admirer of the Marquis de Sade thought that a woman could not write an erotic novel. To prove him wrong, Desclos wrote *Histoire d'O*. It was a huge success due in part, no doubt, to the (very un-French) obscenity charges brought against the publisher and the (unknown) author. Desclos kept her authorship of the book secret until she revealed it in an interview with *The New Yorker* in 1994.

The translator of this first edition in English was Baird Bryant who is, perhaps, now better known as a cinematographer. Baird was the cameraman on the Albert Maysles documentary *Gimme Shelter*, and caught on film the fatal stabbing of Meredith Hunter by the Hells Angel 'security guard' Alan Passaro at the Altamont Free Concert in December 1969.

[2828]

**SOLD**

16. **ANGELIQUE, Pierre [BATAILLE, Georges]** A tale of satisfied desire, (translated into English by Audiart)



Paris: The Olympia Press n.d. [1953]

First edition of the English translation of George Bataille's erotic and thanatic classic, *Histoire d'Oeil*. Audiart is the pseudonym of Austryn Wainhouse. 183x130mm. pp. 106, [6]. White card covers with the original publisher's yellow dustjacket in the usual Olympia design with a border of white stars and the author, title and publisher printed in black on the upper cover and backstrip. Some rubbing to the extremities and a white mark to the upper cover. Otherwise, this is a near fine copy of a rare and dark book.

[2831]

£395

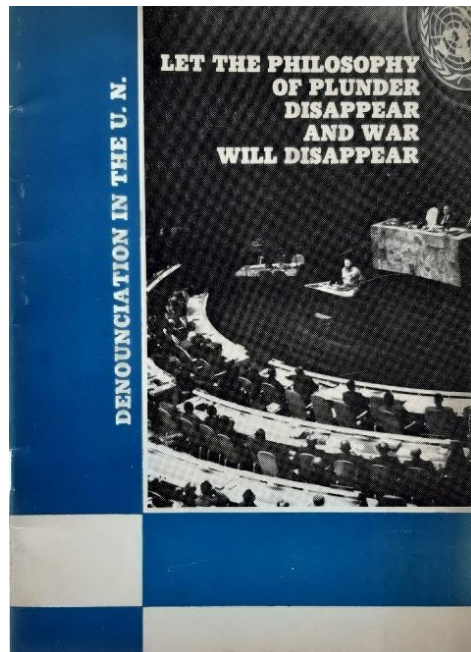
17. **CASTRO, Fidel.** Let the Philosophy of Plunder Disappear and War will Disappear. Denunciation in the U.N.

La Habana: Editorial en Marcha 1962

First edition. 8vo. pp. 51. Address by Prime Minister Fidel Castro at the Fifteenth Session of the General Assembly of the United Nations, Monday, September 26, 1960. Original blue and white illustrated wrappers, lettered in white, nick to lower wrapper, minor edgewear.

[2042]

£95



18. [CASTRO, Fidel and Erich Honecker] Two peoples called upon to struggle together

Cuba: Political Editions 1974

First edition. 190x140mm. pp. 48. Red paper wrappers decorated on upper cover with the flags of Cuba and East Germany. Lettered in black on upper cover. In excellent condition throughout. This short work contains the transcript of two speeches by Castro and Honecker on 23rd February 1974. It also contains a "Declaration on strengthening of friendship and deepening of collaboration between the Republic of Cuba and German Democratic Republic". There is a photograph of Castro and one of Honecker, each placed before their speech. The photographs show the glorious leaders in full oratorical flow. The speeches contain much mutual congratulation, much delusion and much tedium. The best bits are the reactions of the crowd, faithfully recorded for posterity. At the beginning of his speech Castro says "Comrade Honecker and I will strive to be brief". (SHOUTS OF "NO! NO!"). An interesting and rare item.



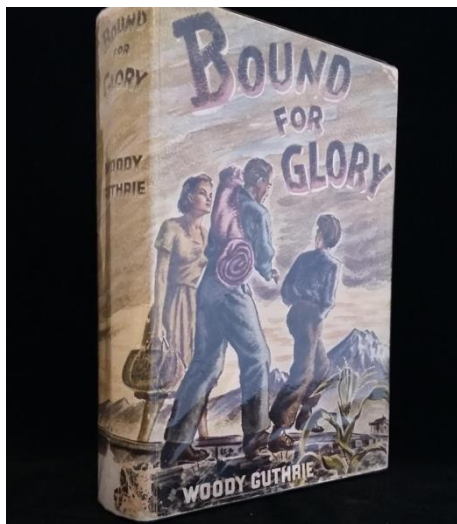
[3081]

£95

IN THE RARE DUST JACKET AND INSCRIBED BY BILLY BRAGG

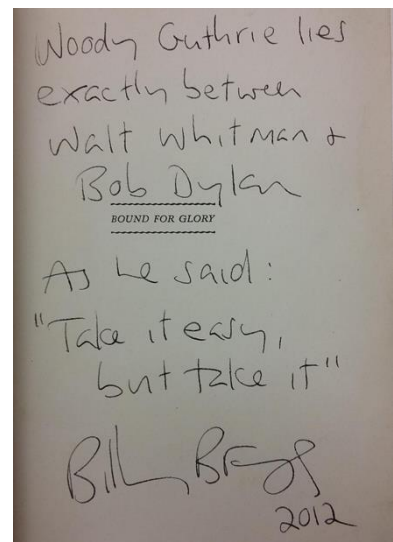
19. GUTHRIE, Woody Bound for Glory

New York: E.P. Dutton & Co 1943



First edition. Large 8vo. pp. 427. Black cloth with gilt-stamped title & vignette to upper board. Some fading and bumping to corners. In the extremely scarce original illustrated dust jacket with a photograph of Guthrie on the back. The jacket is in a protective wrapper and is overall sound but with light loss to corners and top of spine with an approximately one inch square patch missing from the foot of the spine.

Contents are very good with only the lightest of toning towards the edges. Illustrated in the text with line drawings. Fore-edges deckled. Previous owner's pen inscription to front free endpaper. Signed to the half-title page by Billy Bragg (a devotee of Guthrie's) with the inscription: "Woody Guthrie lies exactly



between Walt Whitman & Bob Dylan. As he said: "Take it easy, but take it". Billy Bragg 2012." Very scarce in a first edition, let alone in the original dust jacket this memoir gave America a no-holds barred picture of the travelling life during the dustbowl years and the great depression. Guthrie was, arguably, the lode-stone of post-war folk music.

[2631]

**SOLD**

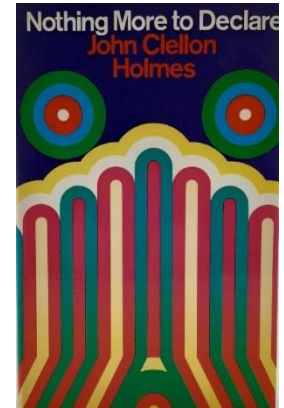
**20. CLELLON-HOLMES, John.** Nothing More to Declare

London: Andre Deutsch 1968

1st complete edition, 8vo, pp 253. A Fine copy in terracotta cloth with gilt-stamped titles, in a fine multi-coloured op-art dustjacket in protective wraps. The first collected edition of the author's pieces on the Beat generation and its leading lights.

[2349]

**SOLD**



**21. CORBIN, Anita** Photograph of Peter Orlovsky and Allen Ginsberg. San Francisco 1979

Black and white photograph by Anita Corbin. Photograph measures 370x263mm in the mount



which is 470x365mm. A small crease to the top right corner but otherwise in excellent condition. It shows Peter Orlovsky and Allen Ginsberg during a poetry recital. Orlovsky is centre stage, mid-declamation and with his arms stretched out. Ginsberg is sitting next to him quietly watching him perform. The photograph is pasted onto card and placed in a white card mount. On the back of the card is an inscription "To Peter, love and hugs Anita Corbin".

Below this is written, in Orlovsky's own hand, "Taken in S.F. A Beatitude Benefit. Sept 18th 79".

In September 1979, the Savoy Tivoli at 1434 Grant Avenue San Francisco hosted a benefit reunion for Beatitude, the magazine founded by Bob Kaufman, John Kelley and William Margolis in 1959. Ginsberg contributed to the first issue and wrote frequently for the journal. This benefit reunion has become a legendary event in the history of Beat performance poetry as it marked the return of Bob Kaufman after a fifteen year self-imposed writing exile. This photograph is a very early work by Anita Corbin who made her name with the 1981 Visible Girls series. It is a rather moving work capturing Orlovsky's enthusiasm and energy and Ginsberg's admiration and devotion for his partner.

[3389]

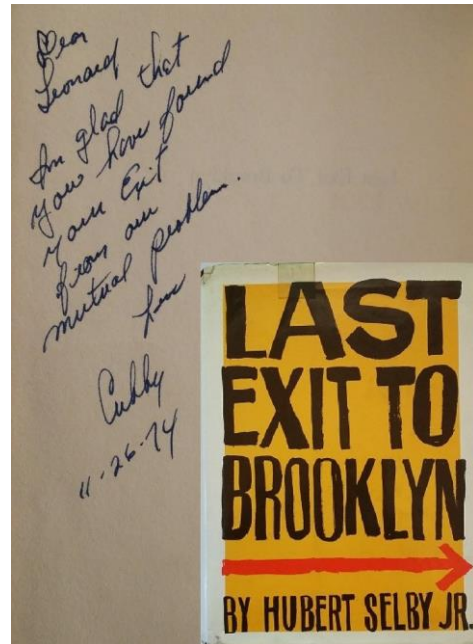
**£200**

22. **SELBY Jr, Hubert** Last Exit to Brooklyn

New York Grove Press 1964

First Edition. 8vo, 304pp. Quarter bound black buckram over red cloth covers. Red-stamped titles to spine. Covers slightly faded and marked but solid. In a very good illustrated dust jacket with portrait to rear. Dust jacket is very good with some shelfwear. There is minor chipping to the head and foot of the spine and an old watermark to rear and an old tape repair to the centre of the front top edge. Text block clean and tight with only light toning towards the edges.

INSCRIBED by the author on the verso of the half-title to a fellow AA member: "Dear Leonard, I am glad that you have found you exit from our mutual problem. Love Cuddy, 11-26-74". A presentation copy of the first edition of this novel. Last Exit to Brooklyn set new standards for American literature - arguably paving the way for the likes of Bukowski - and remains as strong, candid and bracing over half a century later.



[2610]

£675

23. **CHILDISH, Billy.** Sex Crimes of the Futchter The Short life and Strange and Exciting



Adventures of William Loveday Ex-student of C - town. Who, not being properly lookt after as a child, was sexually abused by a 46 year old man, and his subsequent war with all education and authority. Also including An account of his sexual deviations and unjust expulsion from art school and his ultimate revenge. Ritten by himself.

London: Printed by The Aquarium, Woburn Walk 2004

First edition. 232x155mm. pp. [viii], ii, [2], 235. Green cloth with illustration (by Childish) stamped in black to upper cover. Pictorial dustjacket with same portrait illustration in white, black and brown on upper cover. Endpapers decorated with a repeated sea-horse design. Some marking to dustjacket and a small stain to foot of spine but overall in very good condition and internally it is immaculate. Billy Childish is a genuinely counter-cultural figure. A writer, artist and musician he made his name as part of the Medway Poets, a punk performance poetry group based around Maidstone where he was at art

college in the late 1970s. As a painter, he was a founder of the Stuckists and his disturbing style owes much to early twentieth century German Expressionism. His father was a convicted drug smuggler and Childish (who is dyslexic) was sexually abused as a child by a family friend and this trauma forms the point of departure of this dark autobiographical novel.

[3376]

£45



**24. REID, Jamie** Anarchy in the UK London: 1976

Original Sex Pistols Anarchy in the UK Poster designed by Jamie Reid. 720x 975mm. Unmounted. This rare poster, designed to promote the band's first single, is in superb condition. Reid produced many of the most celebrated images of the punk movement. The design for this poster began with Reid ripping up a souvenir Union Jack and then attaching the pieces with safety pins - the quintessence of punk and of the Situationist movement which, for Reid, lay behind punk. Reid, more than anyone, captures the atmosphere of what Eco called "semiotic guerilla warfare" which hangs over the counter-culture of the 1970s.

[3387]

£1,850

**A FULL RUN OF SNIFFIN' GLUE WITH THE  
SCARCE SUPPLEMENTS AND FLEXI-DISC**

25. **PERRY, Mark** Sniffin Glue Other Rock 'N' Roll Habits for Punks! Vols. 1-12 plus two supplements and the flexi-disc.

London: Mark Perry 1976-1977

First Editions. Quartos. Mimeograph stapled zines. A complete set of the most influential punk zine of its time, edited and published by Mark Perry, co-founded by Danny Baker. The flexi-disc included with vol. 12 is present, as are the two, very rare, supplements, 'The 100 Club Issue' and 'Sniffin' Snow'.

Originally conceived after Perry read an article which slammed his favourite band, The Ramones, for all the reasons he felt made them great. The fanzine was thus created to redress the balance in music journalism, and its name derived from the famous Ramones song "Now I Wanna Sniff Some Glue."

The first issue was published July 13, 1976 with a print run of 50. It featured a hand-drawn/written cover.

In the zine history books, Sniffin' Glue will go down as the first pioneering punk zine that launched a thousand other zines, as well as firmly cementing zine publishing as part of the DIY punk ethic. Within the space of three issues Perry had connected the dots within the British Punk underground, and Sniffin' Glue became the mouthpiece for a generation raised on The Sex Pistols and disaffection.

Light use and wear throughout, but all in all a remarkably well-preserved set held in a custom morocco slipcase.

[3390]

£12,500







26. **BANKSY** Monkey Queen. London 2003

Signed by Banksy to the lower margin. Screen print on wove paper. Unframed and unmounted. 490x344mm. Numbered 57 of 750, although only 150 were signed. In immaculate condition. A perfect example of this rare and important work. Provenance: bought by Simon Finch at the date of issue in 2003.

Monkey Queen has become one of Banksy's most distinctive and sought after works. He started producing limited edition prints of his work in 2002 which makes this one of his earliest pieces. The face of a monkey framed by the monarchical indices of crown, expensive necklace, earrings and tightly coiffured hair, all set against a red, white and blue circular "target" was first seen in as a painting at a youth club ("The Chill Out Zone") in Newent, Gloucestershire. As it is hard to imagine a more anonymous English country town, Banksy probably thought no-one would notice what he had done and, in fact, for a while, no-one did. But when the painting was moved into the window of the club during the town's celebrations for the Queen's Golden Jubilee in 2002, it caused a bit of a stir and the youth club was told to remove it or lose their government money. Given that one of the most lamentable developments in modern societies is a near universal and supine dependence on the state shilling, the Chill Out Zone did the remarkably unchilled-out thing of replacing Monkey Queen with a Union Flag before reattaching their quivering lips to the swollen teat of council funding. In 2003, Banksy created the screen prints (of which this is a superb example) from the original painting. Most readings of the work see Monkey Queen as a satire on our simianized ruling class. "The highest position in British society is not a reward for talent" according to Banksy but lack of talent, whether in politics, society or, indeed, art, is no barrier to success. A better reading of Monkey Queen, and one which reflects the countercultural subtlety and nuance of Banksy's work, would be to see it as a recognition of the peculiar genius of the British monarchy which is to understand and absorb the complex nature of its subjects and then reflect it back in a transfigured form. Accordingly, the relationship between ruler and ruled is one of quasi-metaphysical mimicry based on mutual respect and a high degree of humour, otherwise known as "aping".

[3385]

**SOLD**

**27. SEEN UA (Richard "Richie" Mirando) New York City Subway Map.**

New York Undated (c. late 1990s, early 2000s)

Spraypaint, acrylic and marker pen and stencil on an original New York subway map. Signed by Seen in black felt pen and numbered 142/500. Although numbered as a print, these NYC Subway Maps with added graffiti are original works as each has a different graffiti style.

Image measures 810x570mm and the frame is 890x640mm.

The map is a folding plan showing all the subways, buses, railroad and ferry links in NYC. It has been unfolded and is laid flat on a white card and framed. In excellent condition.

In the 1970s, SEEN organised a crew for the sole purpose of getting his name in the New York subway system. The crew was titled U.A. (UNITED ARTISTS) also known as the UA boys. While other crews recruited as many as possible, the UNITED ARTISTS intentionally kept their number low. There were a total of 5 members SEEN, MAD, PJAY, DUSTER and SIN. Seen is frequently referred to as the "Godfather of Graffiti" and although he did not invent graffiti art, he is regarded as one of its most important and influential exponents.



[3388]

£850

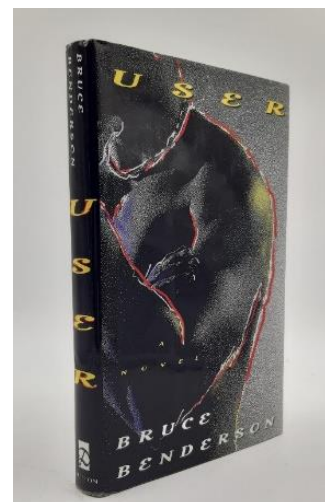
**28. BENDERSON, Bruce. User**

New York Dutton 1994

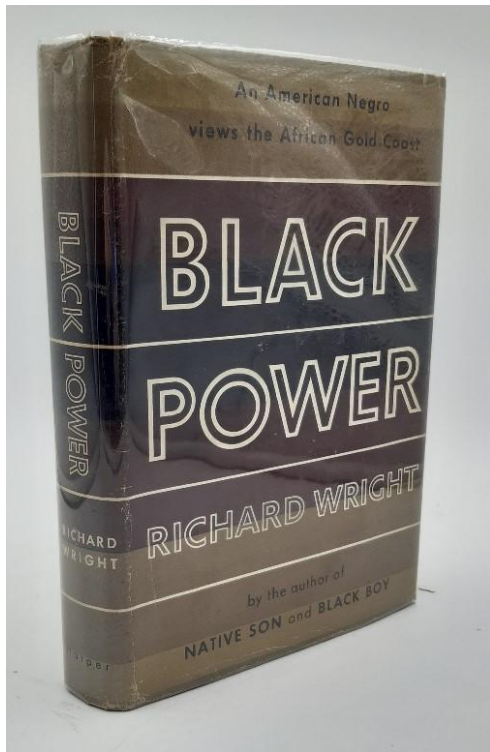
First edition. 8vo, 227pp, near-fine in quarter-bound black cloth & slate-grey card. In a very good illustrated dustjacket. An excellent copy of a startling novel of the sleazy underworld of a hustler's NYC.

[2209]

£25



29.



**WRIGHT, Richard** Black Power. A Record of Reactions in a Land of Pathos

New York: Harper & Brothers 1954

First edition. 210x140mm. pp. xvi, 358. Purple cloth backed, maroon cloth covered boards, lettered in white to the spine. Original dust jacket in very good condition with only slight creasing to corners and to head and foot of spine. The front pastedown and two of the preliminary pages have the name and address of John Farquharson, 8 Halsey House, Red Lion Square stamped in purple ink. Farquharson was a well known literary agent and was Wright's agent in the negotiations for the first UK publication of Black Power. This is a very good copy of an important book with an interesting association.

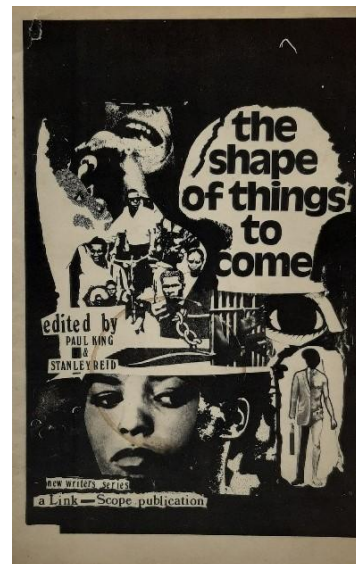
[3368]

£50

30. **KING, Paul and Stanley Reid.** The Shape of Things to Come

Printed by Scope Printery for Scope University Press 1972

210x135mm. pp. [ii], 38. Pictorial paper cover, bound with single staple at the spine. Some marking and a coffee stain to covers, a small repaired tear to top edge of upper cover. Internally in very good condition. The Shape of Things to Come is a brief anthology of poetry originating from the Mona Campus of the University of the West Indies (now Mona, UWI) in Jamaica. As the blurb on the back says, "it is intended as a sort of expose of work being done by unpublished writers in the Caribbean as represented by its universities". It is deliberately experimental and designed, in large part, to demonstrate "a serious intention to expose and encourage new talent". There is a raw anger in much of the poetry, a sense of oppression and marginalisation in the experience of Caribbean youth.



[3378]

SOLD

31. **MORRISON, Toni. Sula**

New York: Alfred A. Knopf 1974



First Edition. 8vo. pp. 174. Original orange cloth. Spine and upper board lettered, ruled and detailed in gold. Publisher's device to rear panel stamped blind. Top edge dyed green, as issued. Fore-edge and bottom edge kept rough. Original colour-pictorial dust-jacket designed by Wendell Minor, author's b/w photograph to rear flap by James L. McGuire. Spine slightly cocked, head and foot of spine lightly bumped. One very short closed tear to spine cap, light shelf wear to top and bottom of rear panel. Review slip and publisher's bookplate signed by author in black, loosely inserted. First edition review copy of the Nobel-winning author's second book.

[2654]

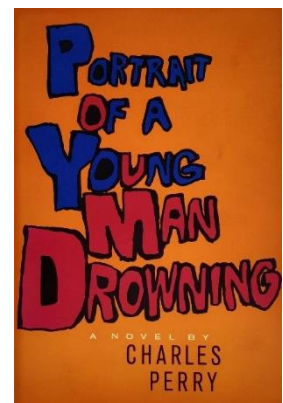
£500

32. **PERRY, Charles. Portrait of a Young Man Drowning.**

New York: Simon & Schuster 1962

8vo. pp. 307. Original orange cloth, spine lettered and blocked in black, author's name stamped in black to upper board. Top edge dyed black, original blue endpapers. Original dust-jacket printed in orange, blue, red and black, designed by Paul Bacon. Light wear to extremities, dust-jacket lacking small part at spine head. A fine copy in a near fine and bright dust-jacket.

First edition of the author's first and only published novel, a story of schizophrenia, compulsion and murder. Perry, an African-American, deliberately made his main characters Irish-American to prevent his message being diluted by racial issues. Opening as a pastiche of James Joyce's *Portrait of the Artist as a Young Man*, Perry's novel draws heavily on first hand research into gangsters and juvenile delinquents in his own Brooklyn neighbourhood. A beautiful copy of an unsung book, rarely found in this condition.

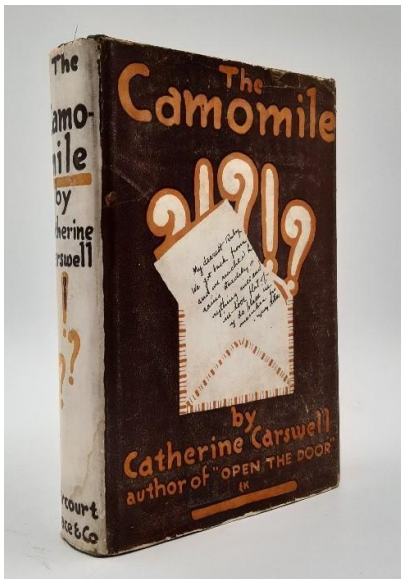


[1833]

£50

33. **CARSWELL, Catherine.** *The Camomile.* An invention.

New York: Harcourt Brace & Co. 1922.



First edition. 8vo. pp. 319. Original dark green cloth. Light green lettering on upper cover and spine. Slight chipping to extremities of dust-jacket. A very good copy. The label "From the Library of John Martin" is on the rear pastedown. John Martin was the founder of Black Sparrow Press.

Catherine Carswell suffered the fate of so many intelligent twentieth century women in being largely thwarted in her artistic and cultural ambitions and in being marred by miserable marriages. Although she studied English Literature at Glasgow University (she was born in the city), she was not, as woman, allowed to take a degree. She then studied music in Germany and her years in Frankfurt form part of the subject matter of *The Camomile*. The novel (which is clearly semi-autobiographical) charts the tensions between a young woman's aims as a writer and the expectations of others that she will conform to the conventional role of a doctor's wife. *The Camomile* had

only limited success in Carswell's life but it was republished by Virago in 1987 when she was rediscovered as an important feminist novelist. The title of the novel is taken from Henry IV, Part I: "The camomile, the more it is trodden on, the faster it grows".

[1830]

£110

34. **RADCLIFFE, Ann.** *The Italian Or, The Confessional of the Black Penitents.* A Romance. London: T. Cadell Jun. and W. Davies 1797

First edition. Three volumes. 12mo. 180x108mm. pp. Vol.1: xii, 336; Vol.2: [i], 360; Vol.3: [1], 444. Bound in contemporary calf, gilt wavy dotted line to borders of the covers. Spines attractively decorated with flowers and leaves in gilt, contrasting labels, lettered and numbered in gilt. Some rubbing, scuffing to covers of volume one. Joints strengthened. Contents are in very good condition. B6 and B7 (pp 11-14) of volume two are supplied from another copy of the first edition and have lightly toned edges. Top right corner of four leaves (Q9-Q12) have a tear but no loss of text. Ownership inscription of L.S. Ramsden. Overall a very nice set in an attractive contemporary binding.



Is there such a thing as the "Female Gothic"? If there is then "It is Radcliffe's novels with their heroines in flight from male tyrants across fantastical landscapes and in search of lost

mothers entombed in womb-like dungeons beneath patriarchal castles which we now tend to characterise as the beginnings of ‘Female Gothic’.” (Diana Wallace and Andrew Smith). *The Italian*, the last novel which Radcliffe published in her lifetime, conforms to many of the conventions of the Gothic novel and relies heavily on the “pathetic fallacy”. But Radcliffe’s work is notable for its superb characterisation and especially her demonic villains. Forget tedious questions about gendered fiction: read the books and wallow in the Sublime and the Beautiful.

[2609]

£950

35. **MADAN, Martin.** *Thelyphthora; or, a treatise on Female Ruin, in its causes, effects, consequences, prevention, and remedy; considered on the basis of the Divine Law: Under the following Heads, viz. Marriage, Whoredom, and Fornication, Adultery, Polygamy, Divorce; With many other Incidental Matters; particularly including An Examination of the Principles and Tendency of Stat. 26 Geo. II. c.33. commonly called The Marriage Act.* In two volumes. London: for J.Dodsley, 1780.

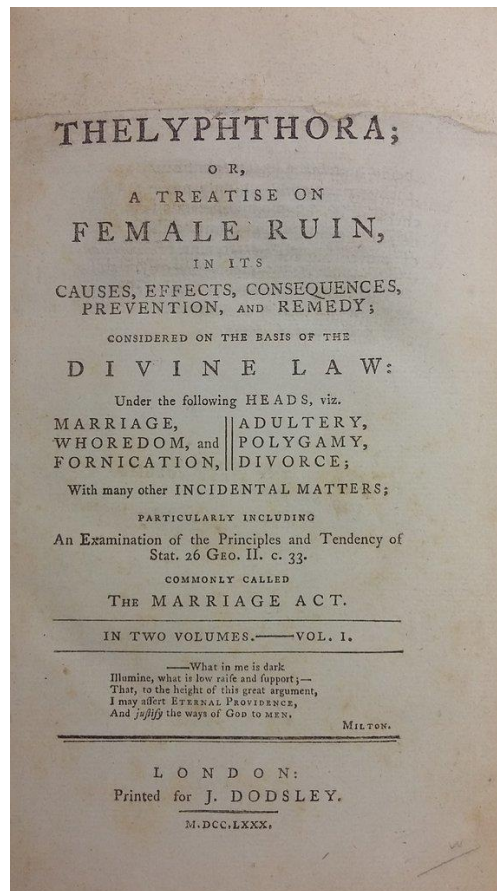
First Edition. 2 vols, 8vo, pp.xxiv, 412; [iv], 432, [x] indexes. Top edge gilt, others uncut. Paper repair to blank upper margin of first title, faint even browning. Bound by Blackwells in brown half morocco, marbled paper-covered boards, spines in six compartments with raised bands gilt, gilt decoration in four compartments, lettered and numbered in two, marbled endpapers (repaired tear to front free endpaper of volume one). Top edge gilt. Slight rubbing to extremities and but overall in very good condition.

Bookplate to front pastedown, contemporary ownership inscription of “Babington” dated March 1790, early pencilled marginalia throughout (most angry-looking crosses).

A scandalous anonymous work. Martin Madan (1726-90), first cousin of William Cowper, had already attracted public attention when, in 1750 he made the career switch from lawyer to Methodist preacher, but the impact of this book, in which he advocated polygamy and argued elaborately that it was in accordance with Christianity, was sensational. His patroness, Lady Huntingdon, told him even before publication that she had a petition against it signed by three thousand people, and the scandal attending its publication immediately engulfed the author. Adding a third volume to the second edition in 1781 was only pouring fuel on the flames, and he was quickly forced into an early retirement.

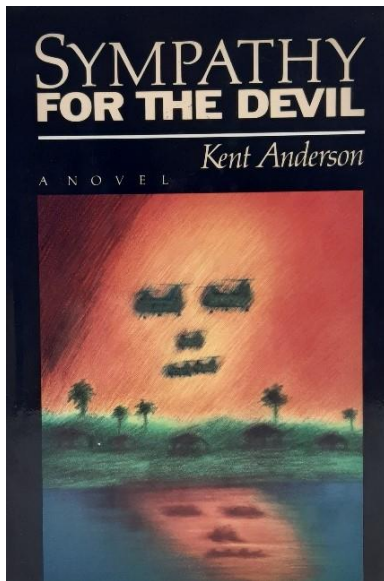
[2681]

£550



36. **ANDERSON, Kent.** *Sympathy for the Devil.*

Garden City: Doubleday & Co 1987



copy in a near-fine dust-jacket.

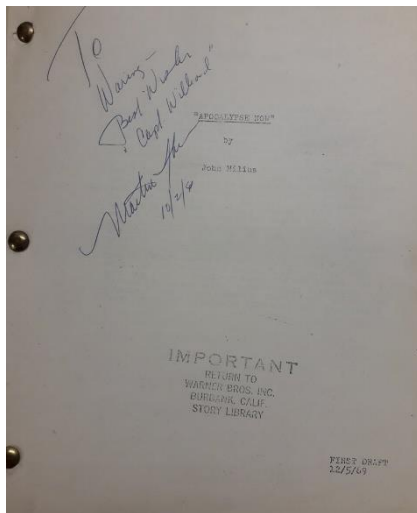
[1842]

First edition of the author's first book. Author's (combative, to put it mildly) inscription in black ink to recto of front free endpaper, his signature in black ink to title-page. Inscripton reads: "Morally repugnant" - That's what some dope at Kirkus called this book in his prissy and grunt dumb review. I'd like to find him at one of those Academic literary conventions - At the big party - and slap his face until he cried in front of all the other half-smart gutless dorks who go to those things [signed] Kent.' The inscription captures Anderson's frustration at the very critical reception his brutal and nihilistic Vietnam War story initially received. 8vo. pp x, 350. Original black cloth back-strip over black paper-covered boards. Spine lettered in gold. Original colour-pictorial dust-jacket designed by Kirschner-Caroff, cover illustration by Alberto Barrerea; lower panel lightly and evenly soiled, light creasing to corner. A fine

£110

“YOU EITHER SURF OR FIGHT”. 1969 FIRST DRAFT SCREENPLAY OF  
*APOCALYPSE NOW*. INSCRIBED BY CAPTAIN WILLARD

37. **MILIUS, John.** *Apocalypse Now* - First draft screeplay dated 12/5/69



Los Angeles: Creative Management Associates 1969

Soft bound in grey CMA card wrappers. 287x225mm. pp. 131. Text block near fine. Damage and closed tears to the upper cover with damage and wear to the spine. Stamped to the title page: “IMPORTANT. Return to Warner Bros Inc. Burbank, Calif. Story library”. Also with an ink presentation inscription from Martin Sheen. “To Waring - Best Wishes “Capt. Willard” Martin Sheen 10/2/80”. Loosely inserted is a colour studio publicity photograph (255x204mm) of Marlon Brando as Colonel Kurtz.

Released at the end of 1979, *Apocalypse Now* is regarded as one of the finest war films and a paradigm for the driven madness of the auteur. In 1969, John Milius was paid \$15,000 by Coppola to write the screenplay for a Vietnam film. George Lucas was to have directed it but the commercial failure of his sci-fi dystopia *THX-1138* in 1971 (produced by Francis Ford Coppola) meant that the proposed film was shelved. Although it was several years before the project was resurrected by Coppola, accepting the commission established Milius as a major screenwriter: “that was the most important decision I made in my life as a writer. That sort of steered me onto the path of doing my own work and being a little more like a novelist ... I tackled an unpopular subject that no one was going to make a movie about

where the chances were really slim that I could pull it off. There was no book, nothing but me and the blank page. And that was wonderful because I had followed my heart. One of the nicest times in my life was writing *Apocalypse Now*”.

Milius’s approach to the screenplay was literary and highly crafted, going through ten drafts, of which this is the first, completed in December 1969. *Apocalypse Now* is, famously, a re-imagining of Conrad’s *Heart of Darkness* through the Vietnam War. But the overall tone owes much to the “New Journalism” which emerged from the conflict, especially Michael Herr’s 1969 article on the siege of the Marine Corps base at Khe Sanh.

In 1975, Coppola and Milius reworked the screenplay but, even a cursory read of the first draft shows how much of Milius’s original remains in the final film version. There are some changes (Robert Duvall’s character Captain Kilgore was originally called Kharnage) but many of the famous lines and the baroque savagery is there from the beginning: “Bomb them into the stone age” and, of course, “I love the smell of napalm in the morning”.

```
FULL SHOT   POINT   KHARNAGE   OTHERS

Kharnage watches the waves with his field glasses - smoke
drifts over - Lance crouches below.

                KHARNAGE
                (almost to himself)
                You smell that?

                LANCE
                What?

                KHARNAGE
                Napalm boy - nothing else in the
                world smells like that -

                They reflect the glow from the burning trees.

                KHARNAGE
                (nostalgic)
                I love the smell of napalm in
                the morning - One time we had a
                hill bombed for 12 hours - I walked
                up it when it was all over - We didn't
                find one of 'em - not one stinkin' gook
                body. They slipped out in the night - but

                (CONTINUED)
```

Unlike many of his background, Milius was desperate to fight in Vietnam but was rejected because of his asthma. Writing about the war therefore became the next best thing to fighting in it. Aside from Vietnam, his other obsession, as a young man, was surfing which he adopted as a quasi-religion when his family moved to California in the late 1950s. This explains the surfing references in *Apocalypse Now*. Milius has always been a Hollywood outsider: whether as part of the 1960s counterculture or now, as a NRA-supporting Zen Anarchist, he is, in many ways, his own Colonel Kurtz.

[3115]

£4,750



38. THOMSON, Charles and Billy Childish et al. An archive of material from the Stuckists



An archive of material relating to the Stuckists, including originals of the various manifestos, a signed copy of *Remodernism*, advertisements and invitations to various Stuckist exhibitions and events, including leaflets and programmes for events organised by the Maidstone Poets, some of whom founded the Stuckists. A fascinating collection which traces the history and ideas of this radical, provocative and counter-cultural “anti-movement”.

The Stuckists were founded by Charles Thomson and Billy Childish

on 4th August 1999 with the publication of the Stuckist Manifesto in which they declared themselves to be “Against conceptualism, hedonism and the cult of the ego-artist”. Their name refers to a comment by Tracey Emin (an ex-girlfriend of Childish) whose “My Bed” had been shortlisted for the Turner Prize in 1999: “Your paintings”, she accused Childish, “are stuck, you are stuck! Stuck! Stuck! Stuck!”. Emin, together with Damien Hirst bore the brunt of much Stuckist ire as they were regarded as the epitome of self-indulgent conceptualism, what the Stuckists saw as anti-art. Stuckism felt that artists should paint, that their work should be broadly representational and that its meaning and form should be comprehensible to all viewers. It has, therefore, a naivety and directness about it but the simplicity of Stuckist art masks a biting critique of the artistic establishment.

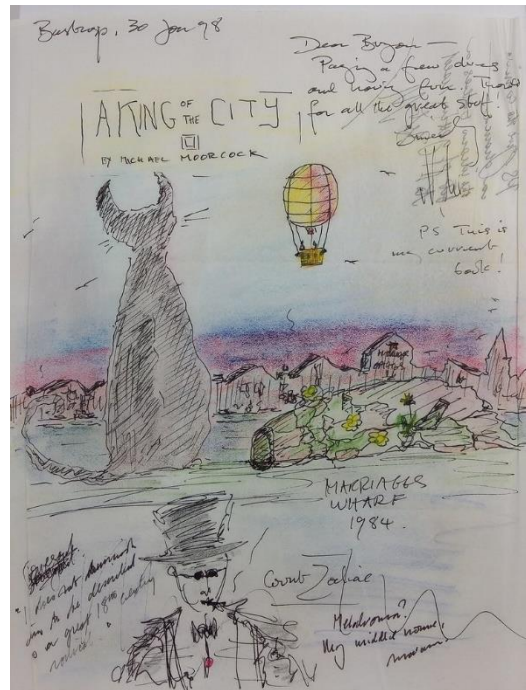
Although it began with eleven artists, many of whom had known each other through art and poetry circles around Kent, it quickly metamorphosed, with artist leaving (Childish himself left the group in 2001) and others joining. Quite soon, Stuckist groups began to form around the world but the connections and organisation were loose. Charles Thomson, its co-founder and principal spokesman said of Stuckism that it “works by individual initiative and ad hoc collaboration”. There is an anarchist quality to Stuckism summed up in the original manifesto’s critique of Brit Art which, it said, “in being sponsored by Saatchi, mainstream conservatism and the Labour government, makes a mockery of its claim to be subversive or avant-garde”. In 2000, the Stuckists launched the Remodernist manifesto “Towards a new spirituality in art” which aimed to rescue contemporary art from “Post-Modern balderdash”. The same year, Childish and Thomson wrote a scathing open letter to the celebrated yachtsman Sir Nicholas Serota. This elicited a one line reply (perhaps Sir Nick was busy with his boat) but Serota had carelessly taken the bait and the Stuckists issued a savage manifesto against the Turner Prize and held “The Real Turner Prize” in October 2000.

A criticism of Stuckism is that “the art...gets tangled in the agit-prop. The Stuckists make a nuisance of themselves. That is their *raison d’être*: it is what they are for”. But perhaps British art needs Stuckism (it certainly needed it in the 1990s), needs something to shake up the smug conformism of *soi-disant* anti-conformism, needs *avante-garde* reaction. Stuckism has been seen as continuing the tradition of Wyndham Lewis’s *Blast* and that, perhaps, is how we should see it: an important irritant.

ILLUSTRATED LETTER FROM MICHAEL MOORCOCK

39. **MOORCOCK, Michael.** A Handwritten letter dated January 1998 to a recipient named Bryan and presentation copy of *Tales from the Texas Woods* 30th Jan '98

Single sheet letter on tissue paper. A letter written in Moorcock's anarchic manner with short notes and illustrations. The main greeting reads: "Dear Bryan - Paying a few dues and having fun. Thanks for all the great stuff. Sincerely M.M." The letter also contains a coloured pen and ink sketch of a cat-like creature sitting contemplating a townscape with a hot air balloon in the sky below a frame with the words: "A King and City by Michael Moorcock". This book, the sequel to his acclaimed and visionary *Mother London*, was published in 2000. This drawing therefore pre-dates publication by two years and is perhaps an early version - the author's own vision - of a potential cover. Below the cat is a sketch of Count Zodiac, a recurring Moorcock character. As a P.S. to Moorcock's note to Bryan, he writes "This is my current book".



The 'current' book is *Tales from the Texas Woods* which is also offered here. It is in immaculate condition with a fine illustrated dust jacket. Inscribed: "To Bryan - A little light yodelling from your Texas [pad?]. Mike. [Bastings?] Jan 30th '98." It is also signed by Moorcock on the title page.

[2937]

£375

40. **DORIA, Charles (ed).** Russian Samizdat Art Essays by John E. Bowl, Szymon Bojko, Rimma and Valery Gerlovin  
New York: Willis Locker & Owens 1986

First edition. 8vo. 210pp, illustrated throughout. Fine in red cloth in a fine printed slipcase. This edition comes complete with a small portfolio of six large postcard sized prints - numbered 29/125 (Although whether this refers to the work as a whole or simply the portfolio is unclear). The culture of samizdat was the only way to disseminate any artistic, cultural or political opinion that went against Soviet orthodoxy and this book is an overview of that culture. In fact, the publishers of this work printed this note in the book: "All materials by artists presently living in Russia have been printed without their permission, so that they bear no legal responsibility".



[2290]

£350

There was a young man of Peru,  
 Who was hard up for something to do.  
 So he took out his carrot,  
 And buggared his parrot,  
 And sent the results to the Zoo.

**41. DOUGLAS, Norman.** Some Limericks. Collected for the use of Students, & ensplendour'd with Introduction, Geographical Index, and with Notes Explanatory and Critical

[Florence]: Privately Printed [Orioli] 1928

First edition issued to subscribers only. Limited to 110 copies of which this is number 110. Royal 8vo. 250x165mm. pp.98. Original yellow/gold rough canvas with title stamped in red on upper cover. Externally fine but with some cracking internally to the hinge. Loosely inserted are five sheets stapled at the top left corner, on which are printed the seventy-seven limericks which appear in the text. This is a handy reference tool allowing the scholar easy access to the primary texts as he or she studies Douglas's learned commentary. This is a particularly nice copy of the first limited edition in excellent condition.

Signed by Norman Douglas and also inscribed by him on the half-title: "To his friend Prof. G. Giglioli from Norman Douglas. 13th March 1934". Professor Guido Giglioli was the son of Enrico Hillyer Giglioli, the zoologist and anthropologist. Guido was a doctor in Florence where Douglas lived for a number of years and where he befriended the bookseller and publisher Pino Orioli who published many of Douglas's works including this famous collection of obscene limericks with their mock-scholarly apparatus. He was also the publisher of the first edition of *Lady Chatterley's Lover*.

*Some Limericks* has long been a popular work and has appeared in a number of pirated editions. It was a brave decision of Douglas to publish it in 1928 although, of course, Douglas was not averse to taking risks and lived much of his life on a precarious knife-edge. Even today, some of these limericks are strong stuff. Utter filth in many cases. But here is a comparatively gentle one to warm you up:

There was a young student of John's  
 Who wanted to bugger the swans,  
 But the loyal hall-porter  
 Said: "Pray take my daughter!  
 The birds are reserved for the dons".

[2883]

£1,250

