



tomberg rare books

catalog one



tomberg rare books

CATALOG ONE: Rare Books, Mimeograph Magazines, Art & Ephemera

PLEASE DIRECT ORDERS TO:

tomberg rare books

56 North Ridge Road

Old Greenwich, CT 06870

(203) 223-5412

Email: info@tombergrarebooks.com

Website: www.tombergrarebooks.com

TERMS: All items are offered subject to prior sale. Please email or call to reserve. Returns will be accepted for any reason with notification and within 14 days of receipt. Payment is expected with order and may be made by check, money order, credit cards or Paypal. Institutions may be billed according to their needs. Reciprocal courtesies to the trade.

ALL BOOKS are first edition (meaning first printing) hardcovers in original dust jackets; exceptions noted. All items are guaranteed as described and in very good or better condition unless stated otherwise. Autograph and manuscript material is guaranteed and may be returned at any time if proven not to be authentic.

DOMESTIC SHIPPING is by USPS Priority Mail at the rate of \$9.50 for the first item and \$3 for each additional item. Media mail can be requested and billed.

INTERNATIONAL SHIPPING will vary depending upon destination and weight.



Above: Item 4

Left: Item 19

Cover: Item 19, detail

1. [Artists' Books]. RJS & KRYSS, T.L.

DIALOGUE IN PALE BLUE

Cleveland: Broken Press, 1969. First edition. One of 200 copies, each unique and assembled by hand. Consists entirely of pasted in, cut and folded blue paper constructions. Oblong, small quarto. Stiff wrappers with stamped labels. Light sunning to wrappers, one corner crease. Very good.

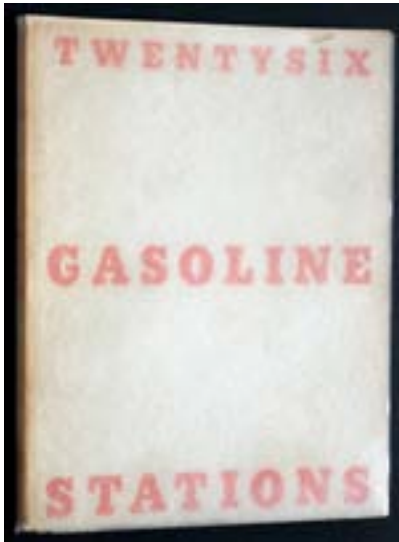
rjs and tl kryss were planning on a mimeo collaboration but the mimeograph broke, leaving them with only paper. They decided to correspond with each other through alternate cutting and pastings of blue paper onto blue paper. The book is "mimeo without the mimeograph:" the pale blue paper referring to the blue of mimeo stencils, paper and ink. [Birmingham, "Talking a Blue Streak"]. The work coming out of Cleveland confirmed the idea that mimeograph publications are art or artist magazines. Cleveland is THE location for the intersection of mimeography and the concrete. Birmingham referred to *Dialogue in Pale Blue* as a cut-up collaboration of sorts, similar to Burroughs' work with Gysin in *The Third Mind* or his interplay with editor Jeff Nuttall in *My Own Mag*, [there is] "something obscene and obscure in the nakedness of this book." The poets and printers of Cleveland were masters of generating a lot of layers from publications that on the surface seem rather plain. *Dialogue in Pale Blue* is an example of this phenomenon.



\$60

2. [Artists' Books]. RUSCHA, Edward

TWENTYSIX GASOLINE STATIONS



Alhambra, CA: The Cunningham Press, 1967. Second Edition. One of 500 unnumbered copies. Original white wrappers with title printed in red ink on front and spine. Glassine dust-jacket with protective mylar cover. Some tearing on top/bottom edges of glassine dust jacket. Light soiling and wear on front cover.

Ruscha combines the literalness of early California pop art with a photographic aesthetic using minimalist concepts of repetitive sequence and seriality. The title describes the book - black and white photographs of twenty-six different gasoline stations. The idea was for the book to be available to an audience that couldn't afford gallery art; circumventing galleries began with Happenings and certain Fluxus events in the late 1950s and early 1960s. There was an idea of the book as a democratic and affordable means in which an artist could produce their vision and disseminate it widely. [Drucker 77]. In an interview Ruscha explains that, "...One of the purposes of my book has to do with making a mass-produced object. The final product has a very commercial, professional feel to it...My pictures are not that interesting, nor the subject matter. They are simply a collection of "facts...a collection of "readymades." [quoted from an interview with Ruscha by John Coplans, *Artforum*,

February, 1965 in Lippard 12]. A very good copy of Ruscha's ground breaking first book.

\$2200

3. [Artists' Magazines]. FINLAY, Ian Hamilton (Editor)

POOR OLD TIRED HORSE 23: TEAPOTH

Dunsyre: Wild Hawthorn Press, (nd). [c. Summer 1967]. First edition. [9 pp]. 6 ½ x 9" brown offset. Fine in saddle-stapled wrappers. [Edition of 350-750]. Designed by John Furnival with contributions by Max Weber, Theodore Enslin, Pierre Albert-Birot, Ian Hamilton Finlay, Eli Siegel, Gael Turnbull, George Mackay Brown, Edwin Morgan, and Ronald Johnson.



P.O.T.H. ran from 1962-1975 with 25 issues. Finlay, a conceptual artist with the vision for the magazine, depended on the production expertise of many designers, artists and typographers. P.O.T.H.'s reception in Scotland was hostile. The poet Hugh MacDaniels attacked P.O.T.H. as "utterly vicious and deplorable" and characterized Finlay and the contributors as "10,000 fools" and "Teddyboy Poetasters." [Aarons & Roth 315]. Editorials were exchanged and Finlay even punched an editor. At the 1962 Festival Writers' Conference the conflict culminated. There were rumors of a Wild Hawthorn March and even of an airship, "the Wild Hawthorn Zeppelin," that was going to attack the festival. All this was rumor but the magistrates became involved and Finlay was considered adversarial with the authorities. [Aarons & Roth 315]. Internationally, the magazine was a success and Finlay solicited work from many world leaders.

\$50

4. [Artists]. [BOYCE, Jack]

ANNOUNCEMENT for a 1966 showing of works by JACK BOYCE at the BUZZ GALLERY in San Francisco. [Loose Leaf]

[np]: [np], (1966). First edition. 7.0 X 2.75" oak tag card with black type: JACK BOYCE at BUZZ GALLERY 1711 Buchanan/ February 19, Saturday, five to seven, Opening/and/More Viewing on February 20, Sunday one to five. Addressed with stamp. Reverse has black outlined illustration with blue and red coloring. Minor soiling, else near fine.

Jack Boyce, painter and husband to Joanne Kyger, was the last artist to show his work at Buzz Gallery. Following his February 1966 viewing, the Gallery was closed. Graham Mackintosh printed all of the announcements at no cost to the gallery, according to Bill Brodecky Moore, one of the owners. Moore reflects on this period in his July 2003 writings:

Something that people today don't realize or remember is that in the sixties the San Francisco painting scene was completely dominated, indeed monopolized, by the San Francisco Art Institute painters... Most of our group weren't impressed with the Institute, which was expensive to attend and therefore attracted mainly people who could afford to go there, rather than the most talented. This was one of the main reasons for our starting Buzz: to have the one thing we would never have otherwise, a place to show.

[We were] romantic painters with strong intellectual interests and a recognition of the importance of poetry to our vision. The poets were the main element of the San Francisco Renaissance, we painters had a subsidiary, though essential, part in the drama. The important thing was that we recognized the magic that came from a symbiotic relationship with the poets. Duncan, Spicer, Blaser, Adam, Kyger, Stanley, Dull, Borregaard, Edwards, MacInnis, Todd, Kielty, Fabian, Ellingham, Fagin, all of them, had electric interactions with painting, and this is what we thrived on.

Paul Alexander, another part-owner, reflects in his writings from July 16, 2002, [that] "the solo shows were a great success. When we ran out of artists we closed the gallery."

\$250

Bill Brodecky Moore, "Buzz Gallery, Part II," <http://www.bigbridge.org/issue9/bgpage4.htm> accessed on April 16, 2012.

Paul Alexander, Buzz Gallery, Part I," <http://www.bigbridge.org/issue9/bgpage4.htm> accessed on April 16, 2012.

5. [Artists' Magazines]. [LEVINE, Les]

CULTURE HERO vol. 1, no. 5: "Merry Cambodia and a Happy New War"

New York: N.I.L., 1970. 24 pages. 11 ¼ x 16 ½" b/w newsprint. Masthead: Billy Adler (fashion), Elizabeth Campbell (West Coast correspondent), Phyllis Derfner (editor), John Giorno (gossip columnist), Denise Green (editorial assistant), Deevy-Jane Greitzer (photo editor), D.A. Latimer (cartoon editor), Les Levine (publisher), John Margolies (television), Peter Schjedahl (copy editing), Griselda Steiner (film), and Sid Weinheimer ("better living" writer).

Feature writers (masthead): Joy Bang, Gerrit Henry, John and Mimi Lobell, Dan Mouer, John Perreault, Lil Picard, David de Port, Carter Ratcliff, Van Schley, Anne Waldman, David Walley, and Bruce Wolmer.

Contributors: Gregory Battock, Ted Berrigan, David Bourban, Matt Davidson, and Charlotte Gilbertson.

Levine published the art world tabloid *Culture Hero: A Fanzine of Stars of the Super World* in order to expose the reality of the media's role in branding the artist. [Allen 252-3]. A cross between Andy Warhol's *Interview* and John Wilcock's countercultural paper *Other Scenes*, *Culture Hero* took a satirical approach to promotional publicity. With a print run of 3,000 to 4,000 copies, it was more about the social world surrounding art than art itself. Levine announced its goal of "checking out art in fashion, commercial design, poetry, journalism, food, classical music, rock, t.v., theatre, movies, and a few other things." [Aaron & Phillips 133]. Giorno's gossip column, "Vitamin G," provided "exclusive stories from 'informed sources' about the New York art underworld. It profiled poets and artists, such as Allen Ginsberg, Roy Lichtenstein, John Ashberry, Alex Katz, and Linda Benglis. Levine believed that for art to be relevant and have an impact on the culture, artists must tap into mass communication – print media, television, advertising. Since Levine was interested in creating "disposable" artworks and believed that once art has served its purpose it should be discarded, he used the newsprint format and few copies of *Culture Hero* remain today.

\$75

6. BERRIGAN, Ted

LIVING WITH CHRIS Drawn by Joe Brainard

(No place, but NY): A Boke Press Publication, (1968). 4to, original stapled pictorial wrappers. First edition, mimeographed. Some yellowing to back cover along staples; small crease in front cover above corner.

"The Chris is not the Chris of The Sonnets. It is Christina Gallup, the daughter of Dick and Carol Gallup, for whom Ted was babysitting when he wrote this poem." [Fischer 26].

\$500



7. [BERRIGAN, Ted]. Alpert, Barry (Editor)

VORT - Volume 1, No. 2: Anselm Hollo—An Interview/Ted Berrigan – An Interview

(Silver Spring, MD): Barry Alpert, 1972. First Edition. 44 pp. 4to, original printed wrappers. Side-stapled. Very good with light soil and some rusting to staples.

The second issue of Alpert's magazine hit the stands at the same time as issue #1. The idea of focusing on two writers per issue arose from Alpert's analysis of the relationship between Pound and Wyndham Lewis in editing *BLAST*. Influenced by Robert Creeley's editing of the *Black Mountain Review*, Cid Corman's *Origin* and the interviews in *Rolling Stone Magazine*, Alpert set out to publish

the first major extended interview with literary criticism with a figure in mid-career. Interestingly, this issue consisted of just the two interviews. Alpert was not able to obtain critical resources for Berrigan and Hollo. VORT remains a valuable archive of historic literary interviews. (See also: items 23 and 24).

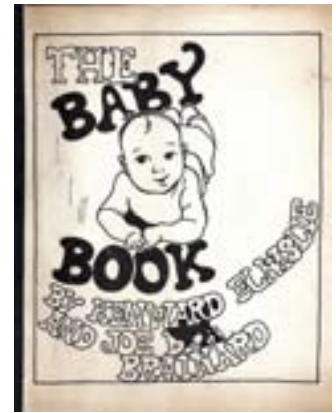
8. BRAINARD, Joe and Kenward Elmslie

THE BABY BOOK

[New York]: [Boke Press], [1965]. First Edition. 4to. Tape-bound side-stapled mimeo wraps. Some soiling and toning to wraps, else near fine.

First of many published Brainard/Elmslie collaborations. One of 500 copies. This copy unnumbered and apparently out-of-series.

\$125



9. BRAINARD, Joe

MORE I REMEMBER MORE

New York: Angel Hair Books, (1973). First edition. [30 pp]. One of 700 copies. Some soiling to covers, else near fine in stapled wrappers. The third installment in Brainard's *I Remember* series. Cover photograph of Brainard by Bill Katz.

Influenced by Stein's repetition and by Warhol's repeated-image paintings from the early 1960s, Brainard used this technique to leap backward and forward in time and to follow one chain of associations for awhile, then jump to another, the way one's mind does. Coupled with his impulse toward openness, the "I Remember" form provided a way for him to lay his soul bare in a collaged 'autobiography' that is personable, moving, perceptive, and funny. In May 1969, Brainard told Anne Waldman: "I am way up these days over a piece I am still writing called 'I Remember.' I feel I am very much like God writing the bible. I mean, I feel like I am not really writing it but that it is because of me that it is being written. I also feel that it is about everybody as much as it is about me. And it's a nice feeling." [Padgett, *Joe* 144-146 in Jaffee, *Many Happy Returns* 27]. On

November 14, 1969, Brainard wrote to Waldman again: "What I really like is for you to print it ... or for you to let me read it as a reading at the church. If you should want to print it I can pay the expense. But even more than that, what I would really like is to read it." [*The Angel Hair Anthology*, edited by Anne Waldman and Lewis Warsh 576 in Jaffee, *Many Happy Returns* 27].

\$60



10. [BURROUGHS, William S.]. COOK, Ralph

WILLIAM BURROUGHS: THE HOMBRE INVISIBLE

San Diego: Atticus Books, (1981). First edition, limited & signed by Burroughs. [56 pp]. Fine in sewn illustrated wrappers. Issued as Atticus Books Catalogue Eight, this list of 360 fully-described items for sale has a foreword, "The Future of the Novel," by Burroughs. One of 50 numbered copies.

\$400



11. [BURROUGHS, William]. BURROUGHS, William et al.

TALK TALK Volume 3, Number 6

(Lawrence: Talk Talk Publications, 1981). Original wrappers. 7" x 8 1/2" including "On the Nova Lark" and "Abandoned Artifacts," the 33 1/3 rpm flexi-disk (Lawrence: Ramona Recording Studios, 1981) laid in a near fine, original envelope.

An extensive Burroughs interview with editor Bill Rich. Topics include concentrating on his new book, his personal life and activities and other little known strange facts. [Rich 18]. The front cover is a collage of Burroughs' photographs given to Conrad Knickerbocker for his interview with Burroughs for the Paris Review. Three of the pages were not used and are now in the possession of Tom Knickerbocker, the interviewer's son, who lent them to TALK TALK. The photos represent many of the themes from the period when *The Nova Express* was printed. The block of photographs are from Tangiers, Europe, and South America. Other contents: Live Peter Tosh, Interviews with Reggae Reviews, Psychedic Furs, Billy Idol, Iggy Pop and an article on the Local Scene.



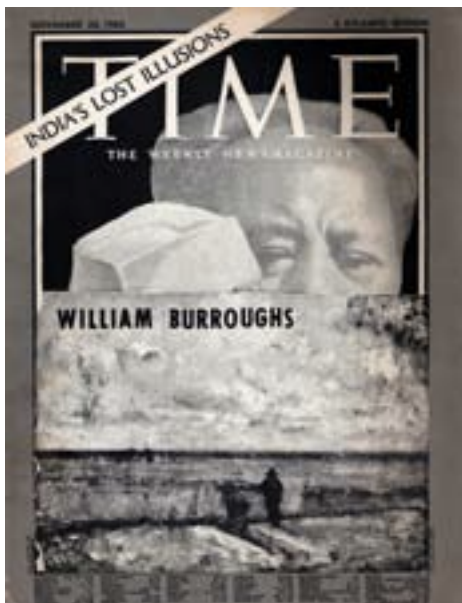
"Abandoned Artifacts" is a processed version which combines three separate overlapping readings along with a rhythm track. It is a selection from Chapter One of Burroughs then upcoming western novel, *The Place of Dead Roads*. "On the Nova Lark" is a selection recorded by Burroughs in the early 60s in London/Tangiers. The background music is "probably bleeding backwards from an instrument. [21]. This recording had a press run of 2000 available only in TALK TALK, Volume 3, Number 6, September/October, 1981.

\$150

12. BURROUGHS, William S.

TIME

New York: C Press, 1965. 4to. Original staple-bound, stiff gray pictoral wappers. Near fine. Faint rubbing, toning to edges. Cover design by Burroughs. Four drawings (calligrams) by Brion Gysin. One of 886 unnumbered copies.



An early and important Burroughs' "cut-up," utilizing and incorporating the November 30th 1962 issue of *Time* magazine which serves as the title. The top half of the magazine cover is reproduced while the bottom half is pasted-over with a drawing of a landscape in which there is a figure of a man. At the top Burroughs' name is superimposed in black. The bottom cover shows prices of *Time* in countries throughout the world. There are twenty-six pages of typescript comprised of cut-up text and photographs. The November 30th issue published both a negative review of Burroughs' *Naked Lunch* and an unflattering profile of Burroughs himself. The article is entitled, "King of the YADS." "*Time* is a prime example of Burroughs' attempts to merge the collage technique of art with the cut up technique of literature. *Time* is the fullest expression of Burroughs' experimentation with the newspaper and magazine format that is part parody and part critique. It goes to the heart of

Burroughs' distrust of the mass media manipulation of image and news. Elements of surrealism, the collage and assemblage art of Rauschenberg or Wallace Berman and his circle, Pop Art, and Mail Art are all present in *Time*." [Jed Birmingham, "Time."].

\$400

13. BURROUGHS, William S.

THE AMERICAN THEATRE FOR POETS, INC. presents February 14, 1965 William Burroughs VALENTINE'S DAY READING



New York City: The American Theatre for Poets, Inc., 1965. First edition. [Maynard & Miles F12; listed as "Theatre Program"]. 4to. 7pp. Stapled sheets, printed on rectos only with silver speckled cardstock title leaf. Theatre program distributed at Burroughs' famous reading organized by The American Theatre for Poets and held February 14, 1965. Contains the first appearance in print of "Transcript of Dutch Schultz's Last Words," and reprints "The Cold Spring News" from *The Spero*. Light crease at top front cover corner (at spine), light tanning to extremities of rear cover, else a near fine copy of an elusive, fragile publication, with the text entirely by Burroughs.

The reading featured a tape-recorded version of the last words of Dutch Schultz, who was murdered at the Palace Chophouse in Newark by Mendy Weiss and Charlie "The Bug" Workman in 1935. Schultz slipped in and out of consciousness for 22 hours after the shooting as police stenographers recorded his dying words. Burroughs viewed the transcript as a natural cut-up. The cut-ups were all about revealing hidden links — ones that Burroughs believed were a form of prophecy and time travel.

East 4th Street was known as Off-Off Broadway Row, the epicenter in New York City for experimental theater. The American Theatre of Poets evolved out of the New York Poets Theatre, which had been established by Alan Marlowe, James Waring, Leroi Jones, and Diane di Prima among others to provide an outlet for drama, poetry and dance created by the multitude of artists in their circle. By 1965, the theater specialized in one-act plays by New York School poets accompanied by set designs by a host of local artists. The American Theatre finally settled in at 85 E. 4th Street, The Downtown Theater. By the time di Prima and company moved in, the theater was renamed The East End Theater.

In his blog about the The Valentine's Day Reading, Jed Birmingham states that there is a good chance that Diane di Prima printed the copies of the program on her mimeograph. Around this time, di Prima acquired an offset press and began Poet's Press. The seven-page program reprinted the official deathbed transcripts of Dutch Schultz as transcribed in shorthand by police stenographer F. J. Lang. The transcript of the last words of Dutch Schultz had appeared in *The New York Times* in 1935. Burroughs read selections from *Naked Lunch* and *Junkie*, but the most interesting part of his reading was the tape-recorded cut-up derived from the deathbed ravings of Dutch Schultz intercut with news articles on Vietnam and air crashes.

\$450



All four Issues

14. [Complete Set]: [WALDROP, Keith and Rosmarie]

BURNING DECK MAGAZINE

Ann Arbor, MI: Burning Deck, (1962-1965). Complete run of 4 issues.

Burning Deck 1: Ann Arbor, Michigan: Burning Deck Fall, 1962. Magazine. Octavo. 59pp. Stiff stapled wrappers. Fine. A magazine of experimental poetry founded by Keith and Rosmarie Waldrop in 1961. After four issues the magazine ceased and the small press became a publisher of pamphlets and books. This first issue includes Robert Creeley, Robert Duncan, Louis Zukofsky, Christopher Middleton, and many others.

Burning Deck 2: Ann Arbor, Michigan: Burning Deck Spring, 1963. Magazine. Octavo. Stiff stapled wrappers. Fine. Poems from writers such as Robert Duncan, LeRoi Jones [Amiri Baraka], Denise Levertov, and many others.

Burning Deck 3: Ann Arbor, Michigan: Burning Deck Fall, 1963. Magazine. Octavo. Stiff stapled wrappers. Some creases to the bottom edge, else near fine. Contributors include Robert Creeley, Fielding Dawson, Laurel Johnson, Bernard Strempek, and others. Cover by Mary Ashley.

Burning Deck 4: Durham, CT: Burning Deck, 1965. Magazine. Octavo. Stiff stapled wrappers. Near fine. Contributions by Dorothy Dalton, Theodore Enslin, Clayton Eshleman, Walter Hall, Peyton Houston, Robert Kelly, X J Kennedy, Philip Levine, W S Merwin, Christopher Middleton, Carl Morse, and W D Snodgrass. Cover by Nelson Howe.

At the University of Michigan the groundwork had already been laid for what came to be known as the Anthology Wars. Donald Hall, coeditor of the *New Poets of England and America* (1957), was at the time on faculty at the Ann Arbor campus and was destined to become the emblem of "academic" poetry when Donald Allen's *New American Poetry* was published in 1960. The main split in poets at this time was said to be one between "academics" and the "beats," but *Burning Deck* ignored this split to the point where authors sometimes complained of being published in the company of others so different from themselves. In their joint introduction to the 1982 anthology of *Burning Deck* authors, *A Century in Two Decades*, Rosmarie and Keith Waldrop recall that "the two most widely noted anthologies of the time, both representing the period 1945-1960, contain[ed] not a single poet in common. *Burning Deck* ... disregarded this split, printing and reviewing a wide spread of poets." Eclecticism became a signature of *Burning Deck* publications. It remains one of the most adventurous, long-standing and influential publishers for innovative poetry in the United States. (See Items 37, 38).

\$75



Complete Four Issue Run

15. [Complete Set]: [FERLINGHETTI, Lawrence]

CITY LIGHTS JOURNAL

San Francisco: City Lights Books (1963-1966). An influential journal that was a virtual who's who of the Beats.

CITY LIGHTS JOURNAL: Number One. San Francisco: City Lights Books, 1963. First edition. Small octavo. 112pp. Creasing along spine with lightly soiled wrappers, else very good. Cover photo of Allen Ginsberg in Central Himalayas by Gary Snyder. Contributions from Anselm Hollo, Allen Ginsberg, Gary Snyder, Jack Kerouac, Al Fowler, Richard Brautigan, William Burroughs, Lawrence Ferlinghetti, and Ed Sanders and others. Dedicated to the late great poets, e.e. cummings & William Carlos Williams.

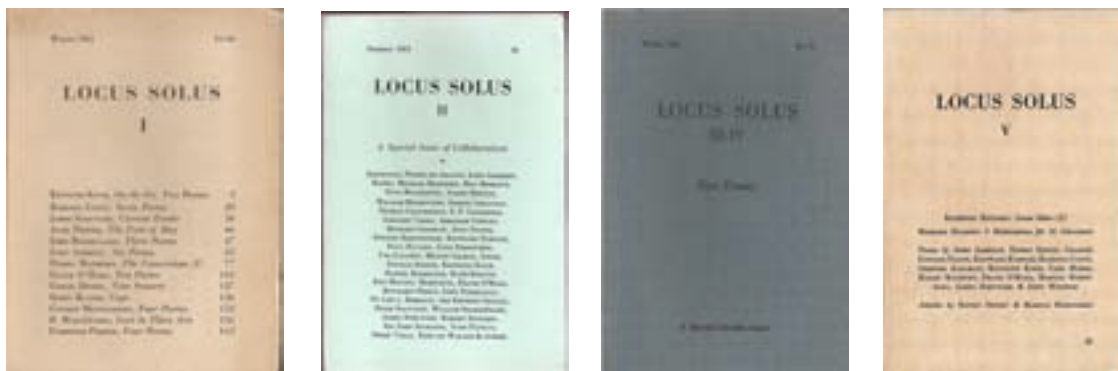
CITY LIGHTS JOURNAL: Number Two. San Francisco: City Lights Books, (1964). First edition. Small octavo. 280pp. Light soiling and creasing along spine, else near fine. Cover photo of Ezra Pound in Venice (1963).

Includes: one of Kirby Doyle's unpublished novels, chapter one of Neal Cassady's *First Third*, which is part of his lost-and-found unfinished autobiography which enlightened Jack Kerouac and Kenneth Brown's "The Night Club" which was running at the Living Theatre in New York until the Feds closed it down. Also "The Arrest of Maurice Girodias" as received from the Olympia Press and an interview with Ezra Pound, along with contributions from Alexander Trocchi, Allen Ginsberg, Gary Synder, Neal Cassady, Alan Ansen, Maurice Girodias, Rimbaud, Apollinaire, Daniel Moore, Frank O'Hara, Julian Beck, Allan Kaprow, Lenore kandel, Lawrence Ferlinghetti and others.

CITY LIGHTS JOURNAL: Number 3. San Francisco: City Lights Books, 1966. First edition. Small octavo. 229pp. Soiling to back cover with wear along spine and mild bumping to one corner, else very good. This issue is a self-proclaimed International Retrospective of the past two years ('66, '65). Discussed is the lack of an avant-garde theatre in San Francisco and that "we" have to go to Europe for the Living Theatre. Contributions from Julian Beck, Alejandro Jodorowsky, Bob Burleson, Allen Ginsberg, Charles Olson, Lawrence Ferlinghetti, Howard McCord, Debi Ray, Jeff Nuttall, Gregory Corso, James Brodey, and others. Dedicated to "the late great:" Lenny Bruce, Frank O'Hara, Ron Boise.

CITY LIGHTS JOURNAL: Number 4. San Francisco: City Lights Books, 1978. First edition. Small octavo. 253pp. Soiling on covers with a crease at the botom of spine, else near fine. Contributions include Jack kerouac, Charles Bukowski, Harold Norse, Allen Ginsberg, Lawrence Ferlinghetti, Gregory Corso, Bob Kaufman, Jack Hirschman, Pablo Neruda, Guillaume Apollinaire and others. Mendes Monsanto (Editor).

\$120



Including the rare 5th issue

16. [Complete Set]: [Ashery, Koch, Matthews, Schuyler], [Editors]

LOCUS SOLUS #I-V (in 4 volumes)

Volume I Palma de Mallorca, Spain: Locus Solus Press, 1960. 167 pp. Light wrinkling to top edge and foreedge, else near fine.

Volume II Lans-en-Vercors, France: Harry Matthews, 1961. 205 pp. Near fine with minor wrinkling to spine.

Volume III-IV Lans-en-Vercors, France: Harry Matthews, 1961. 294pp. Near fine.

Volume V Lans-en-Vercors, France: Harry Matthews, 1962. 184pp. Near fine.

Edited by John Ashbery, Kenneth Koch, Harry Mathews and James Schuyler. First edition, second state (trimmed). [Kermani D3]. Original printed wrappers. Scarce in set, since final issue was printed in an edition of only 500 copies.

Locus Solus was named after Raymond Roussel's 1914 novel and ran from 1961 to 1962. Ashbery and the other editors were pioneers in their interest in Roussel and the publication of Roussel in issue Five (translated by Harry Mathews) probably introduced Roussel to a number of American poets and writers. [Birmingham].

Locus Solus has often been called "the overseas wing of the New York School." [Clay and Phillips 169]. Each squat and plain issue looked like the serious French literature that influenced the poets. In the words of Schuyler, editor of the first issue – the magazine was intended as "a riposte at *The New American Poetry*, which has so thoroughly misrepresented so many of us." [quoted in *All Poets Welcome* 24]. Schuyler wrote to Ashbery during his preparation of volume I: "Secretly, I don't think K. [Koch] believes anybody except you, he, Frank [O'Hara] & me has anything to offer . . . While I am of this opinion too, of course, it seems rather limiting for a magazine." [quoted in *The Last Avant-Garde* 12]. The result of such a belief was "high-quality literature – simply and elegantly presented [...] Their taste was impeccable." [Clay and Phillips].

The table of contents features classic Chinese and Japanese poets, Shakespeare, Aeschylus, John Donne, André Breton, Dwight Eisenhower, Sir John Suckling: in short a wide selection of the history of Western and Eastern culture. The poets were intensely interested in modern art and music. Influenced and inspired by Abstract Expressionists like Willem De Kooning, Jackson Pollock, and Franz Kline, the New York School poets lived and worked with Second Generation New York painters, like Grace Hartigan, Mike Goldberg, and Jane Franchier. The Special Collaboration issue features a few Burroughs cut-ups of Rimbaud with Gregory Corso from *Minutes to Go*. Daniel Kane in *All Poets Welcome*, finds *Locus Solus* interesting for the inclusion of Ted Berrigan. In his diary for December 4, 1962, Berrigan writes, "*Locus Solus* V came out yesterday, and to my complete surprise and delight had a poem by me in it. How good that my first major publication was in the magazine edited by Koch + Ashbery, [sic], w/ poems by them + O'Hara." [Berrigan, diary entry, December 4, 1962 quoted in Kane 247]. The magazine's influence on the Lower East Side was far-reaching; the five issues of *Locus Solus* were revered by the Second Generation New York School. In *A Secret Location on the Lower East Side*, Clay and Phillips describe *Locus Solus* as "definitely 'no-nonsense' from the beginning, presenting no manifestos or editorial statements, just high-quality literature — simply and elegantly presented with care and respect." [169].

\$320

17. [Counterculture]: [Drugs]. LEARY, Timothy

THE POLITICS OF ECSTASY

New York: G.P Putnam's Sons, 1968. Hardcover. First edition. Octavo. 371pp. White cloth boards decorated with pink and green flowers. Pink illustrated endpages. Black dust jacket decorated with orange, pink and yellow floral design. Very good with some soiling and wear to top edges. Wear to top and bottom of spine and front, bottom right corner. Black and white illustrations.

Allen Ginsberg remarks on *Politics of Ecstasy*:

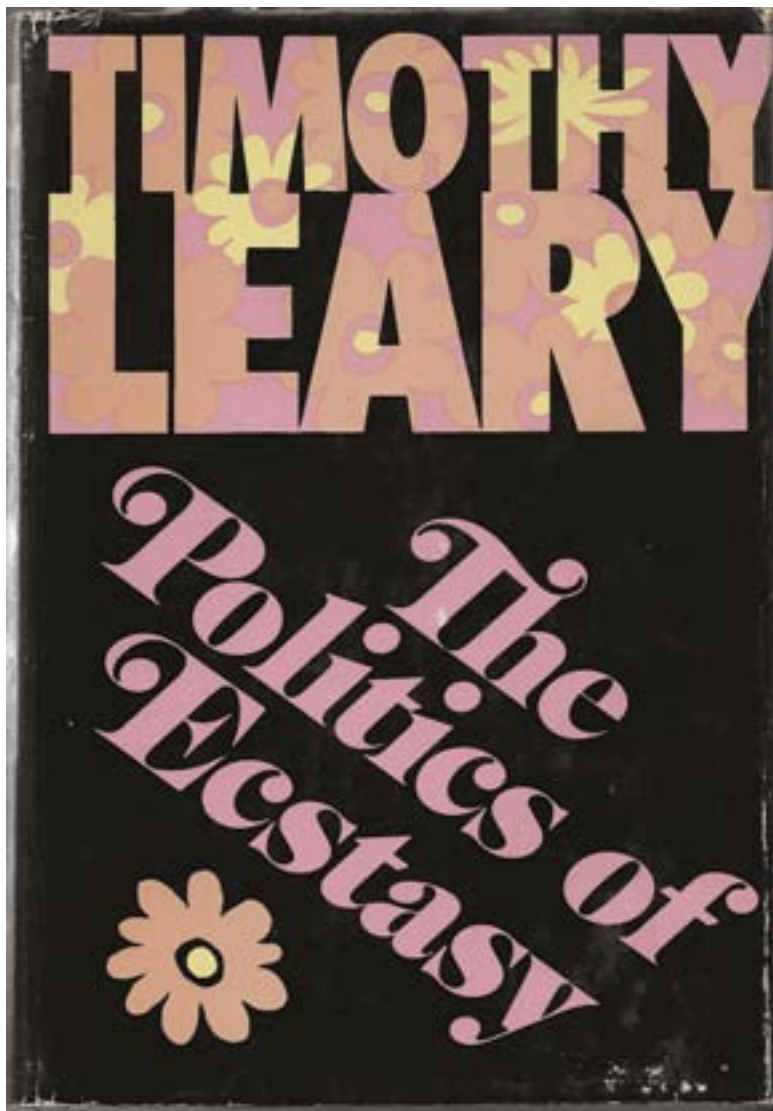
"Dr. Leary is a hero of American consciousness. He began as a sophisticated academic, his field which confounded him and his own technology, he pursued his studies where attention commanded, he arrived beyond the boundaries of public knowledge. One might hesitate to say, like Socrates, like Galileo? -- poor Dr. Leary, poor Earth! yet here we are in Science Fiction History, in the age of Hydrogen Bomb Apocalypse, the very Kali Yuga wherein man's stupidity so overwhelms the planet that ecological catastrophe begins to rehearse old tribe-tales of Karmaic [sic] retribution, Fire & Flood & Armageddon impending."

This collection of essays in defense of ecstasy are the documents of Leary's own spiritual search and entrance into the psychedelic world. It began one afternoon in Cuernavaca when he ate a handful of mushrooms he had bought from the witch doctor of a nearby village. These were the "sacred mushroom," psychedelic like LSD. In 1963 Leary was dismissed from the faculty of Harvard University, where he was a lecturer in clinical psychology.

It was learned that he had been experimenting on himself, colleagues, and hundreds of volunteers with doses of psilocybin. Later requested to leave Mexico by its government, Leary's haven became the Millbrook, New York, estate of William Hitchcock.

A provocative and influential exploration of human consciousness, including Leary's early pronouncements of the psychedelic movement and his views on social and political ramifications of psychedelic and mystical experience. Scarce edition.

\$200



18. [VARIOUS]

A Curriculum of the Soul

(New York): The Institute of Further Studies, 1972-1974. Set of 15 out of 28. 6.0 x 9.0" All in very good or better condition with some fading and minor bumping to spines. Series of poetic essays. Covers by Guy Berard.

In 1968 Charles Olson composed "A Plan for a Curriculum of the Soul," subsequently published in *The Magazine of Further Studies* # 5. After Olson's death in 1970, John Clarke (then director of IFS) to complete the project, assigned topics from Olson's plan to twenty-eight poets associated with Olson in some way.

Book 1: THE MUSHROOM by Albert Glover. Orange wraps with design. Unpaginated.

Book 2: DREAM by Duncan McNaughton. Grey wraps with illustration. Unpaginated.

Book 3: WOMAN by John Wieners. Light blue wraps. 24pp.

Book 7: BLAKE: A MASK by John Clarke. Black wraps with white illustration.

Book 11: NOVALIS' "SUBJECTS" by Robert Dalke. Olive green wraps with black illustration. Unpaginated.

Book 12: THE NORSE by George F Butterick. Aqua wraps with blue design. 41pp.

Book 13: THE ARABS by Edward Kissam. Light blue wraps with black design. 30pp.

Book 16: DANCE by Lewis MacAdams. Pink wraps with black illustrations. 28pp.

Book 17: EGYPTIAN HIEROGLYPHS by Edward Sanders. Natural colored wraps with black illustrations. Unpaginated.

Book 18: ISMAELI MUSLIMISM by Michael Bylebyl. Yellow wraps with black lettering. 27pp.

Book 19: ALCHEMY by David Tirrell. Yellow wraps with black lettering. Unpaginated.

Book 20: PERSPECTIVE by Daniel Zimmerman. Orange wraps with black illustration. 30pp.

Book 21: VISION by Raymond Hadley. Rose-colored wraps with black lettering. 21pp.

Book 24: ORGANISM by Michael McClure. Natural colored wraps with black lettering. 14pp.

Book 27: SENSATION by Anselm Hollo. Pale-yellow wraps with black illustrations. 62pp.

\$250





19. [DYLAN, Bob]

A COMPLETE UNKNOWN - photos by Charles Gatewood

San Francisco: Dana Dana Dana Limited Editions, 2009. New.

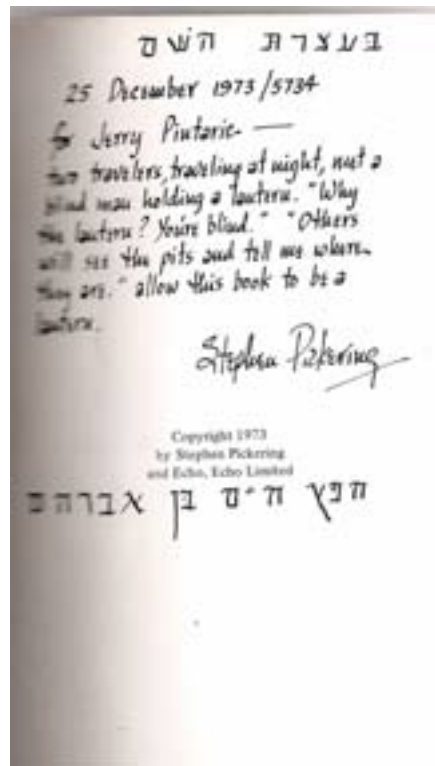
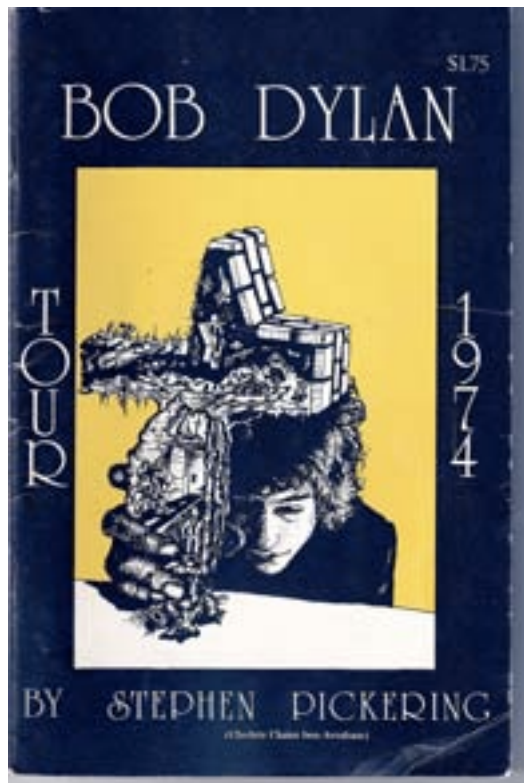
A deluxe artists' book by photographer Charles Gatewood. 11 x 14-inch handmade book containing quality reproductions of rare Dylan photos, shot in Stockholm, Sweden on April 29, 1966 by renowned photographer Charles Gatewood. Most of these extraordinary photographs have never been seen or published until now.

"I was 23 years old, and had been photographing for two years. It was my first published photography," recalls Gatewood, referring to his now-iconic image "Bob Dylan With Cigarette," which was taken on April 29, 1966. "Dylan was in his prime. He'd just released *Blonde on Blonde* and his song *Like a Rolling Stone* was a huge hit. The picture became a best-selling poster."

The paper is a 100% cotton, digitally prepared, archival, PH neutral and ivory colored printed with archival pigment based inks. Garamond font for the body of the text. The book is entirely hand-made, each page is hand-sewn into the hardcover, archival binding board and canvas cover. Every copy is finished by coloring distracting threads to create a seamless viewing experience for these full page, dramatic images. Edition of 61 copies. This Bob Dylan collectible celebrates Dylan at the peak of his musical career. Offered at publication price.

\$1,000





20. [DYLAN, Bob] PICKERING, Stephen

BOB DYLAN / THE BAND TOUR 1974

Capitola, CA: Echo, Echo Limited, 1973. First edition. Original printed wrappers. 58pp. Illustrated throughout. Near fine.

Inscribed by Pickering: (In Hebrew): “b’eizrat hashem” following a transliteration of his Hebrew name.

(In English) “25 December 1973/5734/for -----/two travelers, traveling at night, met a blind man holding a lantern. “Why the lantern? You’re blind.” “Others/will see the pits and tell me where/they are.” Allow this book to be a lantern/Stephen Pickering.”

b’eizrat hashem is a Hebrew phrase meaning, “With the help of God.”

A treatise on Dylan’s poetry and its relationship with Kabbalah. In the Author’s Note, Pickering describes this book as, “written by a religious Jew...directed toward all who – in time of pain, in time of joy – have asked questions and, in the asking, have formulated new, experiential questions.” Pickering has written extensively on Dylan; this work is a chronicle leading up to and including Dylan’s return to the concert stage in 1974 after a self-imposed exile dating to 1966; save for his Isle of Wight appearance in 1969.

\$150

21. HERMAN, Jan (Editor)

SOMETHING ELSE YEARBOOK

West Glover, Vermont: Something Else Press. 1973. First edition. 8vo. 235pp.
Original printed wrappers. 235pp. Illustrations.

A Fluxus and avant garde anthology compiling a range of material: poetry, essays, collages, event documentation, photographs, drawings and more. It was designated as a yearbook to be a record of things that the press had produced; The publishers called it "a great, big diary, spontaneous and full of zest." Includes over forty-one contributors including Charles Bukowski, Paul-Armand Gette, John Giorno, Dick Higgins, Milan Knizak, Alison Knowles, Alvin Lucier, Pauline Oliveros, Mieko Shiomi, Wolf Vostell and an interview between Dan Georgakas and William Burroughs.



\$55



22. KATZMAN, DON (Editor)

Seventh Street POEMS FROM LES DEUX

New York: [Hesperidian Press], 1961. Original printed wrappers. Stapled. Very good with mild soiling and toning to covers. Small "Hesperidian Press" stamp on front endpaper. Introduction by Denise Levertov.

The poets of the lower East Side brought attention to the function of art in society by reinvigorating the tradition of the poetry reading. [Kane 27]. These readings were not just public presentations of text, but redefined the way poetry was used in contemporary American culture. They were also a response to the lack of conventional publishing opportunities that many of the lower East Side, Beat, and San Francisco poets faced. The reading became a viable alternative to the printed page; a way for poets to develop and present their craft. There existed a new connection between poetics and social life as well. Reading on the Lower East Side was a method for absorbing new aesthetic influence, making new friends and continuing relationships. Coffeehouses provided the public forum for the readings.

Howard Ant and Ree Dragonetter planned the events in the early fall of 1960 at Mickey Ruskin's old Tenth Street Coffee House between 3rd and 4th Avenues until June 1, 1961 when Ruskin and Bill Mackey opened "Les Deux Megots." The weekly readings were democratic and non-selective – all poets were free to read; the audience was treated to many different schools and thought patterns, world views and educations. There was a vast cross section of poetry being presented. Audience involvement was encouraged. The poet's work may have received critical attacks from the audience at its conclusion or praise and acceptance. In her introduction, Levertov describes the poets as "...a loosely-knit group working according to no set of rules...the smoky friendliness of their meeting place, linked by that love for the word, for the poem, and by an excitement about it which generates excitement in the reader." [Introduction]. Includes poems from Diane Wakoski, Howard Ant, Richard Barker, Carol Berge, Jerry Bloedow, John Harriman, Marguerite Harris, Phil Havey, Don Katzman, John Keys, Robert Lima, Jackson Mac low, Mary e. Mayo, Robert Nichols, Philip Reys, Thomas D. Segall, and Betty E. Taub. A photographic portrait of each poet appears at the end of this booklet.

\$35

23. ALPERT, Barry (Editor). [DORN, Ed] and [Tom Raworth]

VORT #1

(Silver Spring, MD): Barry Alpert, 1972. First edition. 59 pp. 4to, original printed wrappers. Side-stapled. Very good with light soil and rusting to staples. Some mild staining.

Vort followed the same pattern in its plain, large-format issues, creating a little critical universe for each of two authors. [Clay and Phillips 245]. The editorial note on the last page states that *Vort* will feature two writers who have had an impact on each other. Alpert quotes Ezra Pound when he urged, “Zone the barstuds,” [sic] in 1931 but points out that Pounds’ principles for a science of groups does not apply to a time when, as Harold Rosenberg notes, “Avant-gardes and ideologies are dead, and the only force for the new in art is the individual in his erratic communion with other individuals.” Therefore, Alpert states that he will avoid meaningless groupings (Black Mountain, New American, New York) and focus on individuals that interest him who have not had much critical attention. As to the name of his magazine, Alpert explains that Pound once addressed Wyndham Lewis as Ol’ Vort and that he hopes to invoke their original energies while circumventing the pretentiousness of Vortex. (See item 7).

\$40



24. ALPERT, Barry (Editor). [BROMIGE, David] and [Ken Irby]

VORT #3

(Silver Springs, MD): Barry Alpert, 1972. First edition. 88pp. 4to, original printed wrappers. Side-stapled. Fading to spine. Some soiling, back cover corner creased with tiny tear. Portrait drawing by Ken Irby on back cover.

Alpert addresses in the Editorial Note the confusion that has arose over his use of the word “impact” in the first issue. He clarifies that the term “impact” implies the possibility of personal and artistic encounters in which each party came away somewhat changed, even though the published writing may show no pronounced stylistic affinity before and after. This is the situation for issue #3. Irby and Bromige seem to converge only upon the elegy, in particular the shared loss of Max Douglas [Alpert 88]. But Irby and Bromige have been friends for years, shared the same Northern California geography and have developed under the mentorship of Robert Duncan and Robert Creeley. Alpert announces he is seeking material on Jackson MacLow, Gil Sorrentino, David Meltzer, Jack Hirschman, Joel Oppenheimer - who are featured in future issues. He also mentions pairings with Robert Kelly, Diane Wakoski, Larry Eigner and Ted Enslin. Contributions to this issue include Diane Wakoski, Robert Creeley, Michael Davidson, Don Byrd and others. Unfortunately, *Vort* is an unfinished encyclopedia of the New American Poetry, but it still essential for “those to whom criticism is a fine art.” [Clay and Phillips 245]. (See item 7).

\$40

25. BERKSON, Bill (Editor)

BIG SKY #10

Bolinas: Big Sky, 1976. First edition. Tall, wide 8vo. Very good in thick bound wrappers.

Berkson began publishing the twelve issues of *Big Sky* in Bolinas in 1971, over a period of seven years. The name was suggested by Tom Veitch from a line in a Kink's song, "Big Sky looks down on all the people." Primarily featuring works by Bolinas writers, *Big Sky* was one of the liveliest little magazines of its time. [Schlessinger 64]. In addition to the magazine, Berkson published books under the Big Sky imprint. Joe Brainard's *Bolinas Journal* was the first book from Big Sky Press. [Clay and Phillips 183]. This issue contains work by: Clark Coolidge, Kenneth Rexroth, Bill Berkson, Ronald Johnson, Philip Whalen, Lewis MacAdams, Fielding Dawson, Maureen Owen, Allen Ginsberg and Red Grooms among others.



\$30

26. BLAZEK, Douglas (Editor). Charles Bukowski, d. a. levy, Tuli Kupferberg, D. r. Wagner, Marcus J. Grapes, Al Purdy, T. L. Kryss

OLE 7: The Godzilla Review Issue of Small Press Publications

San Francisco: Open Skull Press, 1967. First edition. Stapled pictorial wrappers, unpaginated. 4to – over 9 ¾ - 12" tall. Special issue containing a comprehensive bibliography of reviews. Cover art by Charles Plymell. [note: issue 7 was published after issue 8]. Contributors include: d.a. levy, Charles Bukowski, Charles Plymell, William Wantling, D.r. Wagner, Steve Richmond, Al Purdy Harold Norse, Jeff Nutall, T.L. Kryss, Terry Stokes, Clive Matson

OLE ran for eight issues, from 1964-1967, and featured many of the Sacramento and Cleveland luminaries of the day. Blazeck announced that his new magazine *Ole* would be "dedicated to the cause of making poetry dangerous." His statement among other editorials, prefaces and essays, reflected the awareness on the part of little magazine and small press editors of their collective role as saviors of poetry and fiction publishing in nineteen-sixties America. [Harter, "Passion and Danger"].



\$65

27. GREEN, Jack

NEWSPAPER #9

New York: Jack Green, nd [ca. 1960]. First Edition. Tall 4to. Mimeographed on legal-sized sheets, corner stapled. Heavily toned. Fairly brittle. Folded in half with some splitting at the fold. First page separated from staple. Bit of chipping at edges here and there. About good.

One of the rarest, irreverent, more unusual and nearly unobtainable journals of the mimeo revolution. Green published 15 issues between 1957 and 1965. "[P]art conceptual art, part political tract, and part 'zine [...] 'Green' [a pseudonym] used his underground tabloid for cultural commentary and deliciously satirical (yet superbly well-documented) assaults against institutionalized publishing and book reviewing in America." [Clay and Phillips 77]. Green is best remembered for almost single-handedly establishing the reputation of William Gaddis' *The Recognitions* with his thorough and devastating dissection of the novel's negative reviews (originally published in *Newspaper* 12-14 and reprinted as *Fire the Bastards* in 1992, (Dalkey Archive Press), as well as his 1962 full-page ad in the *Village Voice* extolling the virtues of this book which he considered to be a novel of [his] generation. [Clay and Phillips 77]. A very fragile production of which not many survived.

OCLC shows *Newspaper* to be represented at about a dozen institutions.

\$250

28. DI PRIMA, Diane (Editor)

FLOATING BEAR #34

San Francisco: The Poets Press, [November], 1967. 24pp. Two sided, single sheets secured with two staples. A bit of yellowing to extremities. Small stain (coffee?) to three pages. This issue features "Newark Black Survival Committee" by LeRoi Jones [Amiri Baraka], along with contributions from Jack Kerouac, Jack Spicer, Keith Wilson, Gary Snyder, Stuart Perkoff, Rajkamal Chowdhury, Lorenzo Thomas, George Stanley, Frank O'Hara, Johannes Koenig, Yukiko Matsuda, Yu Suwa, Atsushi Sekiguchi, Philip Lamantia and David W. McKain. Cover by Michael Bowen



The Floating Bear was one of the most influential mimeograph magazines published during the 1960s. Edited by LeRoi Jones [Amiri Baraka] and Diane Di Prima, its pages featured many of the beat poets such as William Burroughs, Allen Ginsberg, Charles Olson, Robert Creeley, Ed Dorn, Wallace Berman, as well as many of Andy Warhol's Factory regulars. This "newsletter" was unique among the multiple mimeographs because of its distribution. *Floating Bear* could not be bought over the counter but rather distributed through a special mailing list that consisted of a certain group of poets, artists, bookshop owners, reviewers, and critics. Receiving a copy meant you were part of a literary and artistic community. Copies were hand addressed, folded for mailing, or contained a mailing label and stamp. Our copy has not been folded and lacks a recipient. This may perhaps be one of the editors' personal copies. The magazines were stained or poorly mimeographed, but that is a large part of the charm of *Floating Bear*, according to Jed Birmingham. In Birmingham's study of *Floating Bear*, he comments, "You can see that these magazines were used. They were argued over, read aloud, passed around." Leroi Jones left as editor with Issue 25, and Diane Di Prima took over full editorial duties. You can see the geographical shift from New York to California as well. Herms, Jess, and Berman were all active in the California art scene that moved between Los Angeles and San Francisco. Billy Linich otherwise known as Billy Name, famously linked with Warhol's Factory, assists with a few issues after Jones's departure. This suggests *Floating Bear*'s link to the speed culture of the New York art scene in the 1960s. FB served as an important venue for the poets of the Beat and New York schools, as well as other experimental and avant garde writers of the decade. (See REFERENCES for Birmingham link).

\$125



29. NUTTALL, Jeff

MY OWN MAG No. 13: The Dutch Schultz Special

Barnet: August, 1965. Mimeographed sheets. 14pp. Approximately 9" x 12." 14pp. Sheets of various sizes and colors, stapled, with a touch of bumping to the top edge, fine. Featured is a reproduction of the manuscript of William Burroughs's seven-page story, "Dead Star." Limited to 500 numbered copies with this copy numbered 105. [Maynard & Miles C122].

My Own Mag was a magazine produced by British artist and writer Jeff Nuttall that combined comic strips, prose stories, pages from old magazines, photocopied artwork and photos, along with portions of pages cut away, slashed, burned, and stained. The anarchist aesthetic of Nuttall's mimeos nicely complimented William Burroughs who quickly became involved. Nuttall gave Burroughs free reign and Burroughs submitted his cut-up works straight from the typewriter. Since Burroughs' editorial comments were short and without much detail, Nuttall had much freedom in how he wanted to present the manuscript. Nuttall's manipulation of stencils and the mimeograph create *My Own Mag*'s unique physical appearance. His artwork is intricate and funny. According to Jed Birmingham, *The Dutch Schultz Special* includes, ". . . one of the finest reproductions of a Burroughs scrapbook until the color images in *Port of Entry*...Issue 13 is a tour de force of mimeo by Nuttall." The layout is immaculately designed. The images comment on Burroughs' text. The headshot of Dutch Schultz is the most obvious instance of this, but the more interesting figure is the shadowy man beside Dutch. The figure represents "the third that walks beside you" that so fascinated Burroughs and frequently appeared in his writings.

\$250

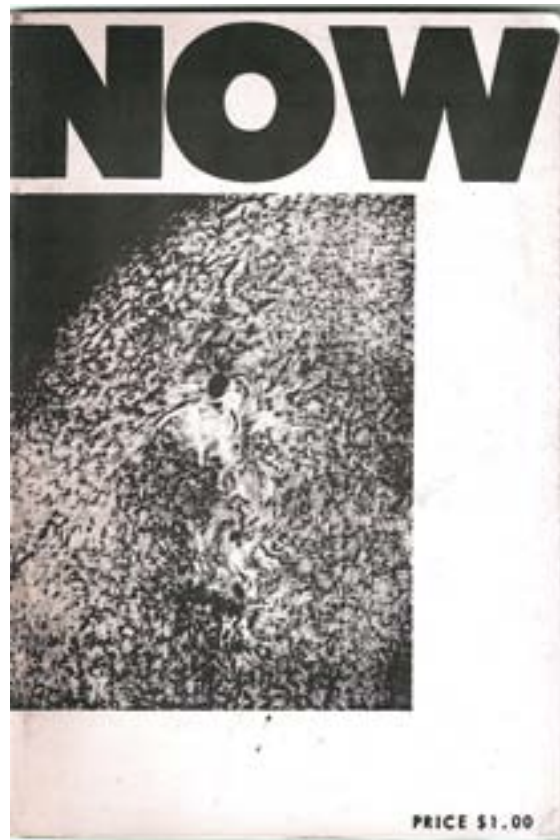
Jed Birmingham, "Yay!: A Moving Times Supplement (An In-Depth Examination of *My Own Mag*," <http://realitystudio.org/bibliographic-bunker/my-own-mag/yay-a-moving-times-supplement-an-in-depth-examination-of-my-own-mag/> 20 October, 2008 accessed on February 21, 2012.

30. **PLYMELL, Charles (Editor); Ginsberg, Allen; McClure, Michael; Hoyem, Andrew; Whalen, Philip, et al.**

NOW (VOLUME 1)

San Francisco: Charles Plymell, 1963. First edition. Paperback. Unpaginated. 8vo-over 7¾"-9¾." Bright orange card covers with black lettering and decoration. Some chipping along spine and top right front cover corner with light soiling on rear, else near fine. Contains an announcement for The Auerhahn Press for the newly published book, *The Wake: poems by Andrew Hoyem*. Includes poems by Charles Plymell, Allen Ginsberg, Alan Russo, Michael McClure, Robert Branaman, Thomas Jackrell, Roxie Powell, Daniel Moore, Andrew Hoyem, J. Richard White and Philip Whalen.

A short-lived but important Beat journal edited and printed by Charles Plymell. Jed Birmingham writes [that] "the first issue of *NOW* is a time capsule of the pre-Summer of Love era by the Bay. Plymell printed the premier issue of *NOW* in 1963 when he was living at 1403 Gough Street." Everyone hung out at his residence: the writers and poets associated with Auerhahn Press (Dave Haselwood, Andrew Hoyem), (see also: items 53, 54, 55) members of Wallace Berman's Semina Circle (Bruce Conner, Dennis Hopper, Dean Stockwell), and left coast Beats (Philip Whalen, Allen Ginsberg, Neal Cassady, Michael McClure and Lew Welch). Ginsberg stayed with Plymell after coming down from the legendary Vancouver Poetry Conference of that summer after an extended stay in India and the Far East.



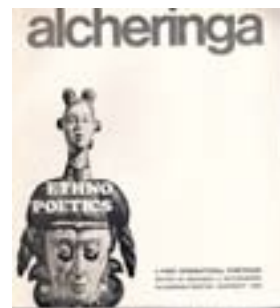
John F. Kennedy's assassination on November 22, 1963 ushered in the revolutionary / psychedelic / overhyped 1960s. Ginsberg captured this watershed moment in "Nov. 23, 1963 Alone." The poem provides not only a eulogy of Kennedy but also of a moment in time for San Francisco and the rest of the United States: the innocence of Camelot was over, and the spirit of the Kennedy era was about to get much darker and more violent. [Birmingham]. Issue one of *NOW* was of that earlier moment before the decade officially became the *Sixties*. Ginsberg writes of being alone "with *NOW*, with *Fuck You*, with *Wild Dog Burning Bush Poetry Evergreen C Thieves Journal Soft Machine Genesis Renaissance Contact Kill Roy* etc." *NOW* along with these magazines represent the underground before the counterculture went mainstream. In *Bomb Culture*, Jeff Nuttall singled out *NOW* and Plymell as contributing factors that helped build the counterculture and helped form an alternative network of information and contacts. *NOW* is a much sought-after artifact of the San Francisco Scene from the mid-1960s. [Birmingham].

\$175

31. ROTHENBERG, Jerome and Michel Benamou (Editors)

ALCHERINGA ETHNOPOETICS: a first international symposium. New Series Volume 2, Number 2.

Boston: Boston Univesity, 1976. Wraps. First printing. Inscribed: “for keith and Helaine-/good thoughts for you/from Jerry & Diane.” Very good with a minor crease to upper right corner cover.



This publication records the contact between poets and scholars that took place at the Center for 20th Century Studies at the University of Wisconsin in April, 1975. Rothenberg was in-residence at the Center during this year and invited like-minded poet-scholars from a wide horizon to gather here. This was the first “academic” gathering in enthno-poetics. [6]. The participants were to address the question, “What is ethnopoetics?” Work by David Antin. Michael Benamou, Edouard Glissant, Jacques Howlett, Frederic Jameson, George Quasha, Jerome Rothenberg, Richard Schechner, Gary Snyder, Nathaniel Tarn, Dennis Tedlock, Sylvia Wynter. A first ground-breaking collection of talks and essays on the aesthetic and political issues of Ethnopoetics.

\$35



The Enigmatic Soul of City Lights and the San Francisco Beat Scene

32. MURAO, Shigeyoshi (Editor)

***SHIG'S REVIEW* Issues # 1-3**

San Francisco: Adler Press (1 &2) / City Lights (3), 1960, 1969. All near fine.

Shig was a pioneer of the zine movement, utilizing photocopies to self-publish material collected in the course of his life at the center of San Francisco's bohemian culture. He worked at City Lights, sold the copy of Howl that lead to the obscenity trial, went on trial with Lawrence Ferlinghetti, and was written out of the Howl movie. *Shig's Review* first appeared in 1960 as two volumes of poetry edited by Shig and published by Adler Press. These printed publications featured poets such as Vincent McHugh, C. H. Kwock, and brothers Vincent and Sean McBride—poets not found in City Lights publications. Marvin Friedman, one of the poets featured in *Shig's Review #1* moved from New York to San Francisco in 1957. His literary idols were Saul Bellow and Bernard Malamud rather than Ginsberg and the Beats. Friedman and Phil Leider, who had come from New York together, had a few drinks one night and headed for City Lights, only to find it closed. They penned a few parodies of Ginsberg on the spot, and taped them to the door of City Lights. They returned to City Lights a few days later, and found that their parodies had been mimeographed and were being given away at the bookstore. Shig subsequently invited them to submit poems for *Shig's Review #1*. The third issue of *Shig's Review* includes poems by Shigeyoshi Murao, Yoshi Murao, Yoshi Murao Shigi, and other variations on Shig's name. Instead of poems, the volume features a single photo cropped in different ways. In the image, Shig is sitting on the edge of a bed, holding a stick with a bird figure at the end, which is probably a child's toy from his Japanese folk art collection.

\$200 _____

http://shigmurao.org/Shig_Project/Home_Page.html accessed on March 3, 2012.



Jackson Mac Low's copy
Inscribed by Mead to Jackson Mac Low

33. MEAD, Taylor

SECOND: EXCERPTS FROM THE ANONYMOUS DIARY OF A NEW YORK YOUTH

New York: Self-Published, 1962. 8vo, staple bound pamphlet. Original pictorial wrappers; chipped at front edge.

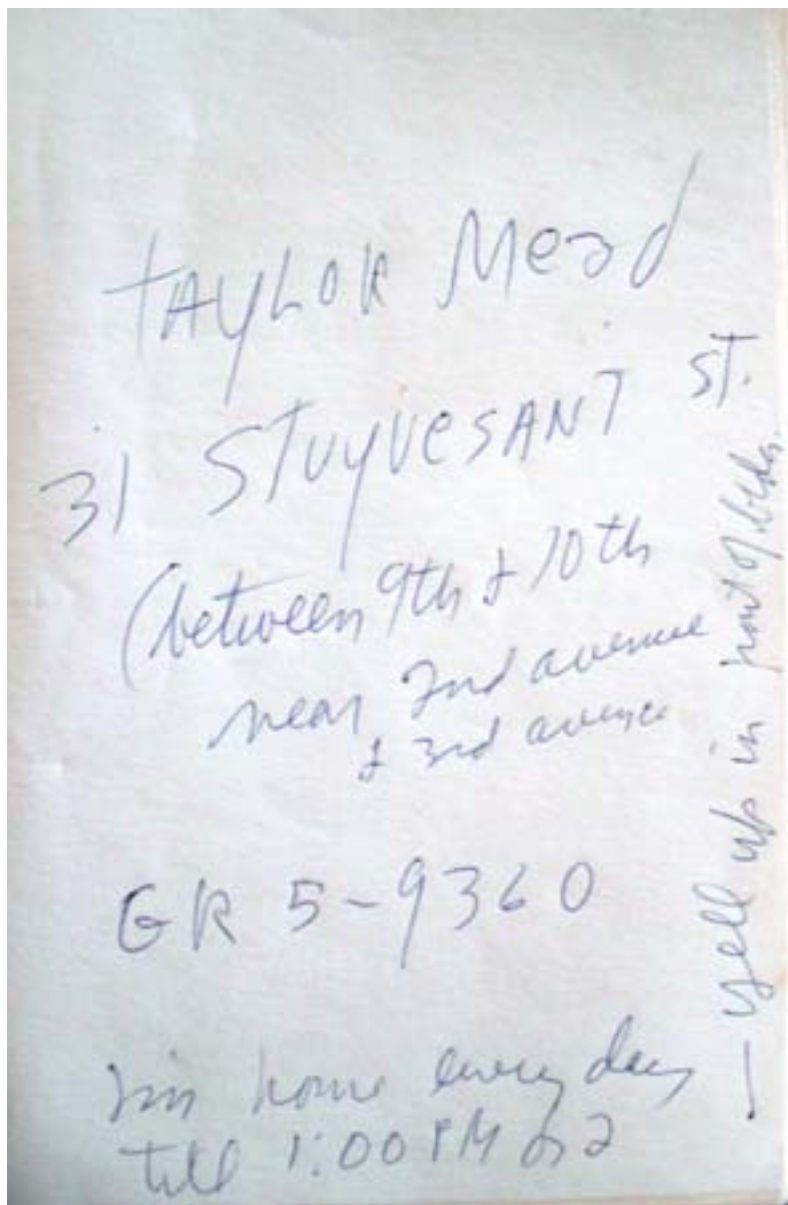
The Scarce Second Installment in the “Autobiography” of Downtown Legend and Warhol Superstar Taylor Mead/Inscribed to Poet Jackson Mac Low. This copy is from the library of poet and performance artist Jackson Mac Low. Inscribed to Mac Low on first free endpaper: **Taylor Mead/31 Stuyvesant St./(between 9th + 10th/near 2nd avenue/+3rd avenue)/GR 5-9360/I'm home every day/til 1:00 PM or 2/-yell up in front of bldg.** An important association copy, whose inscription presents the casual nature of the friendship between two key participants in New York's counterculture movement of the 1960s: Mac Low, whose increasingly “experimental” performance pieces in the 1960s were included in La Monte Young's groundbreaking series of art happenings at Yoko Ono's loft, and Mead, unequaled as the beat enigma who has seen everything and done it all. Published in several installments, Excerpts from the Anonymous Diary of a New York Youth is an underground classic – a quirky, humorous account of the Gay/Beat scene in New York City during the sixties.

Poet, performer, actor, and painter Taylor Mead has been defying the establishment for over half a century and remains one of the brightest stars of the American underground. A force within the Beat movements in both San Francisco and New York, he began writing and performing his particular brand of raunchy, irreverent, and often hilarious poetry in the early 1950s. He made his first film, *The Flower Thief*, in 1960 with San Francisco underground filmmaker Ron Rice. Inspired by Robert Frank's 1959 Beat classic *Pull My Daisy*, which was narrated by Jack Kerouac and featured poets Gregory Corso, Allen Ginsberg, and Peter Orlovsky, *The Flower Thief* follows the sprightly Mead as he wanders through the oceanfront arcades and smoke-filled poetry cafes of bohemian San Francisco.

Breaking down the boundary between art and life with its impressionistic, improvised style, the film has been hailed by film theorist P. Adams Sitney as “the purest expression of the Beat sensibility in cinema.”

By 1963 Mead had made his way to New York City where, as a downtown celebrity in his own right and a fixture on the East Village poetry circuit, he was introduced to Andy Warhol and became known as one of his most accomplished actors. Between 1963 and 1969, Mead starred in numerous Warhol films, including *Tarzan and Jane Regained . . . Sort Of* (1963), *The Nude Restaurant* (1967), *Imitation of Christ* (1967), and *Lonesome Cowboys* (1969). As a tongue-in-cheek rebuttal to a letter published in the *Village Voice* complaining about its coverage of tedious avant-garde films (such as “films focusing on Taylor Mead’s ass for two hours”), Warhol and Mead made *Taylor Mead’s Ass* (1964). Mead also had a role in Rebecca Horn’s *Buster’s Bedroom* (1991), Jim Jarmusch’s *Coffee and Cigarettes* and in the documentary *Excavating Taylor Mead* (2005), which captures the octogenarian superstar’s antics in the Lower East Side as he fights eviction from an apartment filled with ephemera from his extraordinary life. Mead’s work was frequently published in *Fuck You: A Magazine of the Arts*. Mead continues to publish poetry and performs weekly at the Bowery Poetry Club in New York City, captivating audiences with his wry, dramatically vivid comments on sex, death, genius, and his own unique celebrity. (See items 41-44).

\$1200





34. [Photography] GREEN, Mark

[Announcement card for] *THE AFTER BEAT. Photographs by Mark Green (with typed letter describing the exhibit)*

n.p.: n.p., [1967]. 9.0 x 6.0" Black and white exhibition announcement with two photographs for a 1967 showing of Beat photographs by Mark Green at the Seven Arts Center in San Francisco. Mild creasing and soiling with some foxing on the back of card.

The show titled, *SAN FRANCISCO . . . THEN AND NOW. . . '56 - '67: Photographs by Mark Green* is a ten year retrospective of photographs by Mark Green tracing the evolution of San Francisco's Bohemia from the Beat Generation of the '50s to the hippies. Green, a photographer, poet, arts advocate and former journalist from Cleveland, Ohio came to San Francisco in 1956. He worked as a bartender at the Co-Existence Bagel Shop, a local spot for Beat gatherings. It was during this time that Green became involved with the Beat Movement and the San Francisco Renaissance. Green became friends with "Beatnik" figures including Edward Silverstone Taylor and Patricia Marx who encouraged him to take up photography. Green's poems were published in *Beatitude* and *The Real Bohemia*. A more prolific photographer than poet, Mark Green exhibited his photographs at Seven Arts Gallery, the Critic's Choice San Francisco Art Festival (1964), the Focus Gallery, and the "San Francisco Renaissance" at the Gotham Book Mart and Gallery (1975). He was active in organizing group exhibitions including the "Rolling Renaissance" (1968) and "A Kind of Beatness: Photographs of a North Beach Era 1950-1965" (1975). Additionally, Green founded the Nanny Goat Hill Gallery (1972-1974) to give little-known artists an outlet to exhibit their works. Green is of the Cartier-Bresson philosophy that photography of deep human moment transforms the documentary instant into lasting and independent art. [Letter describing exhibit]. Green's debut focused an acute observation and intense vision on the evolution of San Francisco's Bohemia from 1957, zenith of the Beat era and to the peak of the Love Generation.

\$300

Inscribed by author



35. [African-American] CORTEZ, Jayne

FESTIVALS AND FUNERALS

New York: Phrase Text, 1971. First edition. **INSCRIBED** by author: "To Gwen/Keep on keepin'/Jayne Cortez. Not paginated. 8.5" x 5.5" Cream-colored glossy wraps with brown writing and drawings by Mel Edwards. Some spotting to covers, else very good.

Jayne Cortez is the author of *Pisstained Stairs and The Monkey Man's Wares*. She is a literary and performance poet and a significant figure in the development of jazz-poetry readings and recordings. The immense reputation Cortez has garnered worldwide comes from her performances combining live music, especially jazz, with powerfully spoken poetry. The strength of her performance, however, does not detract from her achievement as a literary figure. Cortez received the Before Columbus Foundation

American Book Award for excellence in literature in 1980 and the New York Foundation for the Arts Award for poetry in 1987. In addition, Cortez was twice honored with a National Endowment of the Arts fellowship. Cortez's commitment to African American artistic expression is multi-faceted and consistent. She has been heralded for meshing surrealist images with raw, descriptive detail. Her tone is serious and sometimes sarcastic but always full of pleasure, pain and politics.

Cortez cofounded the Watts Repertory Theatre Company in 1964, where she remained artistic director until 1970. This was her formal initiation into the world of performance: directing, acting, and reciting poetry to live audiences. By 1972 Cortez had moved to New York City and published two volumes of poetry—*Pisstained Stairs and the Monkey Man's Wares* (1969) and *Festivals and Funerals* (1971)—before founding her own publishing company, Bola Press. Jayne Cortez's involvement in the Black Arts movement and her successful development of a jazz-poetry mediating between the likes of Amiri Baraka and The Last Poets has earned her a definitive place in the African American literary tradition. Her feminist ideology make Cortez's work acutely unique in its attempt to liberate black voices through artistic activism. Cortez is director of the film "Yari Yari: Black Women Writers and the Future," organizer of "Slave Routes the Long Memory" and "Yari Yari Pamberi: Black Women Writer Dissecting Globalization," both conferences were held at New York University. She is president of the Organization of Women Writers of Africa, Inc. and is on screen in the films: "Women In Jazz" and "Poetry In Motion."

\$200

Inscribed by poet

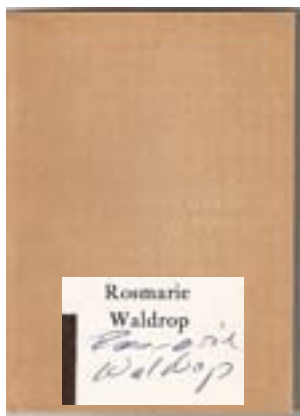
36. TILLMAN, Lynne

LIVING WITH CONTRADICITON

Buffalo: Hallwalls, 1982. Stapled booklet. Near fine in original wrappers. Issued as Top Stories #10. A poetry chapbook. Illustrations by Jane Dickson. **Signed** ("Lynne") and **inscribed** by Tillman to the late author and antiquarian, John Michell: "To John, With love, Lynne." An early publication for this poet.

\$160





37. WALDROP, Rosmarie

A DARK OCTAVE

[Durham, CT]: Burning Deck, 1967. 8vo. **Signed by author.** First edition. Wraps. Mild rubbing, slight wear at edges. Near fine. One of one hundred numbered copies, this is number 47.

Poet, translator, and editor Rosemarie Waldrop has been a forceful presence in American and international poetry for over forty years. She received a PhD from the University of Michigan in 1966. While in Ann Arbor, Waldrop married poet and translator Keith Waldrop. The title poem, "A Dark Octave," introduces a musical metaphor that will reappear throughout her work. The same poem also interrogates the foundation of perceptual experience and its links to personal identity. "Setting Type" is a meditation, triggered by the daily labors of running a small press, on the physical properties of language. "For John Cage Perchance," is a homage to the avant-garde composer and writer. Waldrop is linked to preceding generations of avant-garde writers, the Surrealists and, even more centrally, the Dadaists. Like these earlier writers, Waldrop engages in a literary practice predicated on a commitment to the materiality of language as a medium. Her own work in concrete and visual poetry in the late 1960s and early 1970s, her frequent use of collage techniques and procedural devices throughout the 1980s and 1990s, and her many years of hand-setting type for Burning Deck books and chapbooks, all testify to an ongoing exploration of the material word. Waldrop has influenced several generations of writers as a long-time teacher for most of her career at Wesleyan. Her work is increasingly discussed in the context of the contemporary avant-garde and also in the context of feminist writing, where her name is often linked to those of Lyn Hejinian, Susan Howe, Barbara Guest, Leslie Scalapino, and Mei-meï Berssenbrugge. Diane Wakoski has said, "Rosmarie Waldrop writes the poetry of everyday life and asks her reader to look beyond it, not by dazzling you with spectacular images or fancy metaphors but by simply quietly invoking you to look, listen, reflect."

OCLC shows more than ten percent of this small edition behind institutional walls. An uncommon title from one of our most prominent poets and presses, especially signed.

\$200

Author's second book-signed

38. WALDROP, Rosmarie

THE RELAXED ABALONE

[Durham, CT]: Burning Deck Press, 1970. 32 pp. Letter press, with a 2-color title page, saddle stitched. **Signed by author** 150 numbered copies. Fine.

The eminently still and solitary world of *A Dark Octave* gives way to a more gregarious world in Waldrop's second chapbook, *The Relaxed Abalone*; or, *What-You-May-Find* (1970). It consists of a collage of language that Waldrop drew from the case histories found in standard psychology books.

\$85



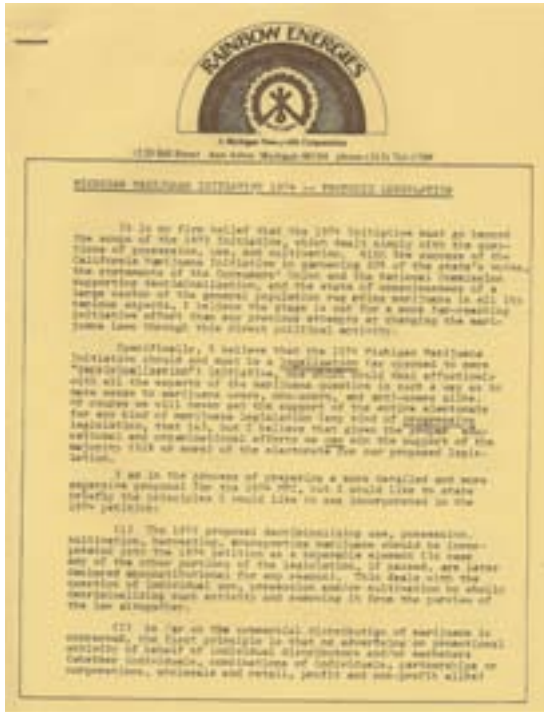
<http://www.poetryfoundation.org/bio/rosmarie-waldrop> accessed on January 15, 2012.

<http://www.poets.org/poet.php/prmPID/259> accessed on January 20, 2012.

Steve Evans, "Rosmarie Waldrop," http://www.thirdfactory.net/archive_waldrop.html (Dictionary of Literary Biography v.169 (1996) accessed on January 18, 2012.

39. [Radical Literature]: [MICHIGAN MARIJUANA INITIATIVE]. SINCLAIR, John.

Three-page press release on "Rainbow Energies" letterhead about the 1974 Michigan Marijuana Initiative



[Ann Arbor]: Rainbow Energies, [1974]. Text entirely by Sinclair. Fine. Top-left stapled on three yellow pages.

John Sinclair was a prominent participant in America's radical movement in the nineteen sixties and seventies. He founded the Detroit Artists' Workshop, which was a local attempt in self determination for artists of all disciplines. During 1964-1967, under the auspices of the Artists' Workshop, Sinclair produced countless jazz concerts and poetry readings featuring Detroit talent. Sinclair served as editor of the Artists' Worksheet newsletter (1965), and was also music editor and columnist (1965-68) for Detroit's *Fifth Estate* newspaper. He also founded and edited (with Allen Van Newkirk) the first issues of *Guerrilla* (1966-67), a newspaper of cultural revolution.

In February 1967, Sinclair organized a "total cooperative tribal living and working commune," *Trans-Love Energies Unlimited*, as an attempt to consolidate the energies of the developing counterculture. Trans-Love produced dance concerts, rock and roll, light shows, books, pamphlets, posters, and the Warren-Forest Sun newspaper and served as a cooperative booking agency for rock groups, the MC-5, the Stooges, and Billy C. and the Sunshine. In

May-June 1968, after two fire bombings of the commune, Sinclair re-established the entire organization in two huge homes at 1520 Hill Street near that University of Michigan campus in Ann Arbor. Deeply influenced by the Black Panther leaders Huey Newton and Eldridge Cleaver, Sinclair founded the White Panther Party in November 1968, which demanded economic and cultural freedom: "Everything free for everybody!" and a total "assault" on the culture by any means necessary.

Michigan's unusually strict penalties for Marijuana use and possession received national attention when Sinclair was sentenced to ten years in prison for possession of two joints, a sentence that sparked the landmark *John Sinclair Freedom Rally* at Ann Arbor's Crisler Arena in December 1971. The event brought together a who's-who of left-wing luminaries, including pop musicians John Lennon, Stevie Wonder, Bob Seeger, jazz artists Archie Shepp and Roswell Rudd and speakers Allen Ginsberg, Rennie Davis, Jerry Rubin and Bobby Seale. Three days after the rally, Sinclair was released from prison after the Michigan Supreme Court ruled that the state's marijuana statutes were unconstitutional.

In April 1972, two candidates from the Human Rights Party (HRP), an organization that promoted local progressive and radical causes, were elected to the Ann Arbor city council. In September 1972, several months after they took their seats, the HRP's two council members spearheaded a bill that would reduce city penalties for possession of less than two ounces of marijuana to a \$5 civil-infraction ticket. In John Sinclair's Proposed Legislation for the Michigan Marijuana Initiative 1974, he pushes further, writing that this Initiative 1974 must go beyond that of the 1972 Initiative; his main goal being the legalization, not just a decriminalization of marijuana. Sinclair outlines several principles in this three-page petition, ending with the well-known rally, "Legalize Marijuana!"

\$250

40. ROLLING STONE MAGAZINE COLLECTION



New York: Straight Arrow Publishers, (1980 -1983). First edition. Staple-bound. This collection consists of forty-six issues, most in very good or near fine condition, with only a little yellowing to some of the newsprint-quality pages, closed tears around some staples & very minor tears to some edges. Issues spanning the years 1987-1994.

This collection of *Rolling Stone* magazines is an archive of popular/countercultural concerns with an emphasis on contemporary musicians. Editor, Jann Wenner, has cultivated a magazine that celebrates up-&-coming figures who are now in control of the music-entertainment scene. There are many of the famous *Rolling Stone Interviews*. Each issue is full of music reviews, articles & interviews on the most urgent topics of the day by legendary journalists (Hunter Thompson, William Greider, P.J. O'Rourke, Peter Travers, Anthony DeCurtis, David Fricke), photos by Annie Leibowitz, Joel Brodsky, Robert Mapplethorpe, Mark Seliger & others, illustrations by Philip Burke, Ralph Steadman, ads for LP records in the last years before CDs ascended, hit movies and the latest contemporary fashions. These issues are historic documents. The varying range of music, personalities and articles in these pages will be studied as the 70s, 80s, and 90s are analyzed. Not entirely contiguous, but a large, representative collection of this iconic publication during a critical period in our history. In chronological order:

- #492 **January 29, 1987:** Jackson Browne/Inside Nicaragua by William Greider/photos: Robert Mapplethorpe
- #495 **March 12, 1987:** Greider on The Collapse of Reagan Regime
- #497 **April 9, 1987:** Andy Warhol Issue 1928-1987
- #498 **April 23, 1987:** Style - 20 Years of Rock & Roll Style/Bob Dylan/David Bowie
- #501 **June 4, 1987:** 1967-1987 A Twentieth Anniversary Special Issue/Jimi Hendrix cover/Live! The Greatest Performances
- #502 **June 18, 1987:** A Special Tribute to 'SGT Pepper/Robert Cray
- #503 **July 2, 1987:** Paul Simon: Graceland Hits the Road/Eddie Murphy, Prince, The Judd's, The Neville Brothers
- 504/505 **July 16, 1987:** Special Summer Double Issue/The New Dawn of the Grateful Dead/Tom Petty
- #507 **August 27, 1987:** 1967-1987 A Twentieth Anniversary Special Issue/100 Best Albums of the Last Twenty Years/Madonna, John Hammond, Stanley Kubrik
- #533 **August 25, 1987:** Eric Clapton, Robert DeNiro, Cat Stevens/Fall Fashion
- #534 **September 8, 1988:** The 100 Best Singles of the Last Twenty-Five Years/Patti Smith, Bruce Springstein/Vinyl Defense/Democratic Convention
- #536 **October 6, 1988:** Keith Richards Interview/Jim Morrison poems/The Making of 'Imagine' John Lennon's Life Story/Ann Rice - Excerpt from the 3rd of the best selling vampire novels, Queen of the Damned/Special College Issue
- #538 **July 3, 1988:** The Comedy Issue/Bush/Noriega/Guns & Drugs-Exposing Operation Black Eagle
- #548 **March 23, 1989:** Madonna-Candid Talk About Music/Michael Jackson
- #549 **April 6, 1989:** James Brown-Behind Bars with the Godfather of Soul

- #565 November 16, 1989: The 100 Greatest Albums of the 80s
- #572 February 22, 1990: Janet Jackson
- #574 March 22, 1990: B-52s/Sinead O'Connor/David Lynch/Johnny Clegg
- #579 May 31, 1990: Being Warren Beatty/A Rock & Roll Summer (insert)/Madonna
- #590 November 1, 1990: Dr. Hunter Thompson-Victory of Vengeance
- #593/594: December 13-17/1990: Special Double Issue/1990 Yearbook
- #596 January 24, 1991: Slash - Guns n'Roses, Axl Rose/The Black Crowes
- #598 February 21, 1991: Sting/King's X/Lenny Kravitz
- #604 June 4, 1991: The Doors/Val Kilmer/Oliver Stone Interview/Bob Dylan Review - The Bootleg Series
- #608/609 July 11-25, 1991: Norman Mailer 'Harlot's Ghost' - 1st of 3 excerpts
- #616 October 31, 1991: Jerry Garcia, David Bowie, Gus VanSant, Pearl Jam
- #623 February 6, 1992: Jimi Hendrix, David Cronenberg, The director of 'Naked Lunch' talks/Campaign '92
- #626 March 19 1992: Elton John -His Struggle with Drugs and Alcohol/The Origin of Aids
- #627 April 2, 1992: Axl Rose Interview/William Greider - On the Campaign Trail
- #628 April 16, 1992: Nirvana
- #632 June 11, 1992: A Twenty-Fifth Anniversary Special/Hunter S. Thompson-Memo From the National Affairs Desk -
Fear and Loathing in Las Vegas - A Savage Return to the Heart of the American Dream...A lost memo from the
wrong desk. Illustrations by/Ralph Steadman/Ken Kesey - The Search for the Secret Pyramid
- #638 September 3, 1992: Janis Joplin/Michelle Pfeiffer/How Bush Exports American Jobs
- #639 September 17, 1992: Lollapalooza, The Rolling Stone Interview - Bill Clinton by William Greider, P.J. O'Rourke and
Hunter Thompson
- #641 October 15, 1992: The Interviews 1967-1992 including Axl Rose, Springstein, Madonna, Zeppelin, Clapton and
many more
- #642 October 29, 1992: Bob Dylan the All-Star Tribut, Jazz Notes,
- #643 November 12, 1992: A Twenty-Fifth Anniversary Special - The History of Rock & Roll Photography by Gerri
Hirshy
- #644 November 23, 1992: The Bob Dylan Tribute
- #648 January 21, 1993: The Grunge/Neil Young/Against the Law
- #653 January 1, 1993: Garth Brooks/Inside Jaya Davidson of Somalia/The Anatomically Correct Interview
- #655 April 29, 1993: Eric Clapton-In His Own Words/David Geffen Interview
- #656 April 29, 1993: Eric Clapton, David Geffen
- #656 May 13, 1993: Dana Carvey/James Carville/The Famous Hot List
- #662 August 5, 1993: Soul Asylum/Stone Temple Pilots/Clinton/Lollapalooza 1993, U2
- #663 August 19, 1993: Beavis & Butthead/Peter Gabriel/P.J. Harvey's Witchcraft/The American Work Farce-Greider on
Lousy Jobs/Why the Washington Press Corps Sucks
- #690 September 8, 1994: Inside Trent Reznor's Dark World of Sex, Pain and Rock & Roll
- #695 November 17, 1994: Rolling Stone Generation Next Collector's Issue

\$250

ED SANDERS and *Fuck You: A Magazine of the Arts*

FY is considered one of the most influential magazines of the Mimeo Revolution. Printed "At a Secret Location on the Lower East Side," Sanders publicly reveals this secret location in his book, *Fug You (2011)* explaining how he rented a small two-room apartment in August 1963 at 203 Avenue A for \$27.49 a month. [44]. Sanders, a poet, Fugs band member and proprietor of the underground Peace Eye Bookshop – created FY to be a deliberately provocative journal, which initially emphasized poetry and later expanded to include other writing. FY pushed boundaries and instructed readers that poetry could exist as a populist impulse designed to shock, delight and inform. [Kane 65]. Sanders often referenced the sexual antics occurring among the members of the Lower East Side through editorials, poems and stories. The work was designed to elicit mass-culture reaction and to affect mass-culture taste. Featuring some of the strangest and most indelible poetry in contemporary America, the context in which the language was used clarified that satire was behind it all. Readers of FY generally understood that Sanders didn't really mean what the poems were portraying. FY was a space where poetry and humor could coexist, mock and complicate each other.



From the library of Beat Poet John Thomas

41. SANDERS, Ed (Editor)

FUCK YOU: A Magazine of the arts - Number 4 (The "Freaking" Issue of F.Y.)

New York: Fuck You Press, 1962. First edition. 4to. Original green mimeo wrappers. Side-stapled. Some soiling and damp staining to covers, margins and some leaves. Chip to lower right corner of front cover. 'Chop' of noted Beat poet John Thomas at upper right corner. Cover decorated with the peace sign surrounded by an ouroboros, with the surrounding words, "Freedom, Freaking, Fucking, Fertility" and "In this issue, MAD MEN!"

Sanders recalls this issue to be the one that "brought to the fore the question of freakiness and insanity." [Sanders, "Fug You" 19]. Contributors include: Michael McClure, John Wieners, Ed Sanders, Tuli Kupferberg, Jackson MacLow, et al.

\$700

Signed by Sanders

42. SANDERS, Ed (Editor)

FUCK YOU: A Magazine of the Arts - Number 5, Volume 3 (May 1963)

New York: Fuck You Press, 1963. 4to. Side-stapled mimeo wraps; with illustrations. **Signed by Sanders** on back cover. Cover by Sanders. Near fine.

Sanders sent a copy of this issue to Allen Ginsberg in India, asking Ginsberg for poems to contribute to the next issue. There was a rumor about Ginsberg being depressed in India and he later stated that receiving FY inspired him and helped him out of his depression. [Sanders 38]. Ginsberg sent the poem, "The Change," which he wrote while riding on the Kyoto-Tokyo express train in Japan. He broke down crying while writing that he was on a new path and "had returned to his body after the ecstatic years following the 1948 vision in which he had heard the ghostly voice of William Blake chanting in an apartment in Spanish Harlem. [Sanders 38]. Ginsberg was now determined to live in his body and settle into a "loving mammaldom" with mankind. Contributions from Peter Orlovsky, Carol Berge, Joel Oppenheimer, Ray Bremser, Taylor Mead, Jackson MacLow and others.



\$750

43. ---. *FUCK YOU: A Magazine of the Arts - Number 5, Volume 3 (May 1963)*

New York: Fuck You Press, 1963. 4to. Side-stapled mimeo wraps; with illustrations. Cover by Sanders. Contributions from Peter Orlovsky, Carol Berge, Joel Oppenheimer, Ray Bremser, Taylor Mead, Jackson MacLow and others. Near Fine.

\$700

44. SANDERS, Ed (Editor)

FUCK YOU: A Magazine of the Arts - Number 5, Volume 4 (Summer 1963)

New York: Fuck You Press, [1963]. 4to.; Side-stapled mimeo wraps with illustrations on colored pages; lightly sunned edges; mild edge wear and light soiling, else near fine. **Signed by Sanders** on back cover. Cover art by Sanders.



Sanders typed this issue in the quarters of The Living Theater in NYC, using the group's typewriter-type stencils. Printed specifically to distribute at the Great March on Washington, August 1963. [Sanders 48]. This is the issue that two years later would cause the raid on Peace Eye Bookstore. In the "Notes to Contributors," Sanders announces (admittedly straying from reality) that he had the first fifty-three hieroglyphs of Akh-en-Aten's "Hymn to the Sun Disc" tattooed on his private parts. [Sanders 49]. It was this comment that offended the raiding officer. Provocative lines such as "We Must Fuck One Another or Die!" and "Grope for Peace" are common throughout the magazine.

Contributors included Sanders, Tuli Kupferberg (also of the Fugs), Carol Berge, John Wieners, Andy Warhol, Ray Bremser, Lenore Kandel, Charles Olson, Joel Oppenheimer, Peter Orlovsky, Philip Whalen, Allen Ginsberg, Herbert Huncke, Julian Beck, Frank O'Hara, Leroi Jones, Diane DiPrima, William Burroughs, Gay Snyder, Robert Kelly, Judith Malina, Carl Solomon, Gregory Corso, Robert Duncan, Robert Creeley, Michael McClure, Ted Berrigan, Joe Brainard, Gilbert Sorrentino, and many others - the "A" list of avant garde poetry in the '60s.

\$750



45. [SANDERS, Ed] [FUGS]

[COMPLETE PRESS KIT FOR "FUGSS' CROSS COUNTRY VIETNAM PROTEST CARAVAN!"]

[New York]: [Fuck You Press], [1965]. Two page handbill, top stapled, 8.5" x 11," mimeographed (rectos only), Sanders-written press release, with separate single-sheet biographies of the band members. Mild rubbing, toning overall. Faint crease to one corner of bio sheet. Near fine.

The rare two-page release on the Peace Eye mimeo announcing the "Fugs Cross Country Vietnam Protest Caravan" of October, 1965." Sanders mentions a midnight concert in the middle of the Great Salt Desert, in celebration of "Group Grotes and the American West," plans for a graveside Fugs concert at James Dean's Grave (which never occurred due to falling behind schedule), holding a picket of support for the Kinsey Institute, a silent vigil at William Burrough's

birthplace, and the Berkeley house where Ginsberg wrote *Howl*, while playing gigs and protesting the war.

The Fugs did a benefit for the Vietnam Day Committee with Lawrence Ferlinghetti, Paul Krassner and Allen Ginsberg on October 22, at the Berkeley Community Theater. They also played with Country Joe, the Fish and Allen Ginsberg at UC Berkeley on November 5. On November 6th, The Fugs performed at a benefit for the San Francisco Mime Troupe, where Bill Graham managed R.G. Davis's troupe. This was Graham's first concert production. He was amazed by the energetic youth that were drawn to the performance by Jefferson Airplane, The Fugs, Sandy Bull, the John Handy Quintet and the Mothers of Invention and inspired to continue his famous productions.

Provenance: From the collection of Ralph J. Gleason, the late and legendary music editor of the San Francisco Chronicle, co-founder of Rolling Stone Magazine and arguably the most important music critic ever. Gleason was a very early supporter of the Fugs and a correspondent of Ed Sanders.

\$450

46. SANDERS, Ed (Editor)

FUCK YOU: A Magazine of the Arts - Number 5, Volume 5 (December 1963)

New York: Fuck You Press, 1963. 4to.; side-stapled mimeo wraps with illustrations. Light edge wear, else fine. **Signed by Sanders** on cover. Cover art by Sanders.

Published just days after Kennedy's assassination. Includes Allen Ginsberg's "The Change." Sanders describes the hand-drawn-on-stencil image from the "Notes on Contributors" page as "summ[ing] up my philosophy-king stance in the fall of '63. [Sanders 52].

Title page reads: "Published by The Lower East Side Guild of Motherfuckers & Poets. Ed Sanders: printer, bricker, editor, collater, stomper & primus inter motherfuckers."

Contributors included Sanders, Tuli Kupferberg (also of the Fugs), Carol Berge, John Wieners, Andy Warhol, Ray Bremser, Lenore Kandel, Charles Olson, Joel Oppenheimer, Peter Orlovsky, Philip Whalen, Allen Ginsberg, Herbert Huncke, Julian Beck, Frank O'Hara, Leroi Jones, Diane Di Prima, William Burroughs, Gary Snyder, Robert Kelly, Judith Malina, Carl Solomon, Gregory Corso, Robert Duncan, Robert Creeley, Michael McClure, Ted Berrigan, Joe Brainard, Gilbert Sorrentino, and many other avant garde poets of the '60s.



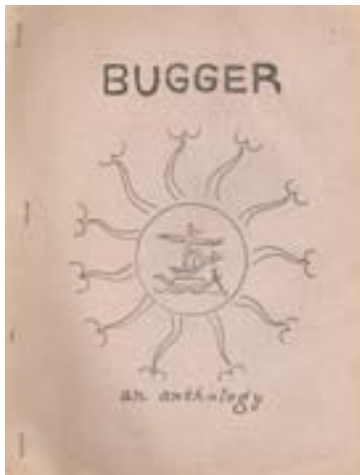
\$750

47. SANDERS, Ed (Editor)

BUGGER! AN ANTHOLOGY OF ANAL EROTIC, POUND CAKE CORNHOLE, ARSE-FREAK, & DRECK POEMS

New York: Fuck You Press, 1964. First edition. 4to. Stapled mimeographed wrappers, printed on rectos. A touch of wear at the extremities, else near fine. 19 pp. One of 400 copies (there were also 24 limited edition copies).

The first publication from the Peace Eye Bookstore. A poetry anthology "dedicated to the Brilliant Goddess of Buggery, Barbara Rubin." Gary Snyder dubbed the book, "A Child's Garden of PerVerse." [Sanders 112]. Contributors include Sanders, Ted Berrigan, Allen Ginsberg, Ron Padgett, Harry Fainlight, John Harriman, and Szabo!



\$125

48. SANDERS, Ed

Sanders' First Book

POEMS FROM JAIL

San Francisco: City Lights, 1963. First edition of Sanders' first book. 8.5 x 5.25" 27pp. Stapled printed wrappers. Light soiling to covers, else near fine.

Epic poem from the lead singer of The Fugs and owner of Peace Eye Bookstore. Written on toilet paper in his cell after being jailed for protesting the launch of nuclear submarines armed with nuclear missiles in Groton, CT. Sanders attempted to swim aboard the submarine during its commissioning to conduct a peace vigil on top of its missile hatches. [Sanders 2]. Ferlinghetti at City Lights insisted Sanders alter the text in the poem about Madame Chiang Kai-Shek by taking out her name and replacing it with "Lady," fearful of a lawsuit and "his soldiers coming after [Sanders]."

\$55



49. POUND, Ezra

CANTOS 110-116

New York: Fuck You Press, 1967. First edition. Cover by Joe Brainard. Quarto. Mimeographed sheets, printed rectos only, in stapled illustrated wrappers. Crease to corner of cover and first sheet, else fine.

This is the first edition and pirated version of Pound's final cantos, which forced into publication the official, authorized version. Limited to 300 copies.

\$120



50. SANDERS, Ed

GLYPHS

Brooklyn: The Brother in Elysium, 2011. 19 prints, printed letterpress from plates of Sander's original artwork, each 8.5" x 11," laid into a printed envelope. With two text pieces printed from hand-set type. Number 37 of 250 hand-numbered copies. **Signed by Sanders.** Fine.

After studying Egyptian hieroglyphs for some time, Sanders read John Cage's *Silence*, noticing how the line breaks and the placing of multiple columns of lines on the same page seemed "glyphic." His poetic life was never the same. Sanders began using glyphs in his own poetry and in his publications beginning in 1962. [Sanders, *Glyphs* text]. Published by Jon Beacham and Daniel Morris, this collection of Sanders' unpublished glyph poems spans four decades of his career. A significant addition to the published works of this important poet, activist, Fug, former Peace Book Store proprietor, and editor of *FUCK YOU: A Magazine of the Arts*. Offered at the publication price.

\$65

Inscribed by Sanders

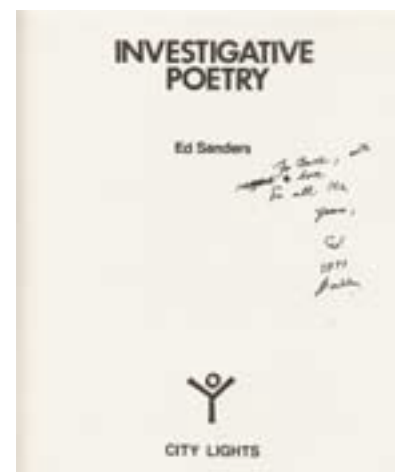
51. SANDERS, Ed.

INVESTIGATIVE POETRY

San Francisco: City Lights Books, 1976. 40 pages; **Inscribed** on front endpaper by Sanders: "To Jane, with/respect and love/For all the/years,/Ed/1977/Boulder." Very good with some spotting to the original printed, stapled wrappers. 10" x 7" Minor wear to foredge and tip.

Sanders is the founder of the Investigative Poetry movement. This manifesto, *Investigative Poetry*, had an impact on investigative writing and poetry during the ensuing decades. In the 1990s, Sanders began utilizing the principles of Investigative Poetry to create a series of book-length poems on literary figures and American History. This copy was signed during one of Sanders talks at the Naropa Institute. A note states: "Lecture Prepared for the Visiting Spontaneous Poetics Academy, The Naropa Institute Boulder, Colorado July 8, 1975 - and revised in the fall of '75 and winter of '76-Ed Sanders."

\$75



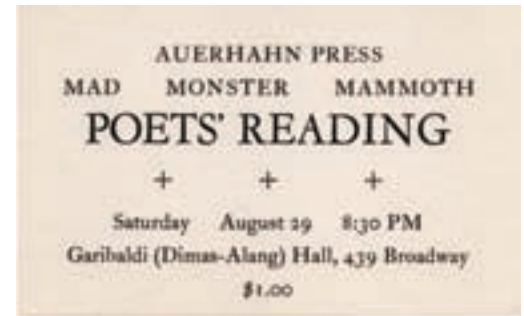
52. [Auerhahn Press]

SMALL ANNOUNCEMENT CARD FOR THE MAD MONSTER MAMMOTH MONSTER POETRY READING & PARADE

San Francisco: Auerhahn Press, 1959. Garibaldi Hall Card measures 3.75 x 2.25" high.

A huge poetry reading organized by Robert LaVigne and Philip Lamantia, with the proceeds going to the press. "It was one of the "wildest poets' demonstrations in history." [quoted from *A Bibliography of the Auerhahn Press* 13]. The event featured a host of beat poets including Lamantia, Ferlinghetti, Meltzer, Whalen, Kaufman and more. This card is not mentioned in the Auerhahn Press Bibliography although the event is well documented and a larger, different announcement flyer for the event is shown. Near fine condition. A scarce piece of Beat ephemera. A must-have for Auerhahn Press collectors.

\$90



53. [Auerhahn Press]: [Catalogue]



THE AUERHAHN PRESS

[San Francisco]: Auerhahn Press, nd [1959]. 8vo. Single sheet printed in red and black, folded three times, tipped into a printed cream colored card folder. A minor crease, else fine.

A broadside catalogue of Auerhahn authors and artists, culminating the first year of publications by the press. Included are John Wieners "Bag Dad by the Bay," Michael McClure's part 2 of "A Small Secret Book," the press release in prose for Michael McClure's *Hymns to St. Geryon* by Philip Lamantia, the graphic abilities of Robert La Vigne (a flaming Zoe Phos) and Philip Whalen's "Bodhisattva in Bear World." Future works from Philip Whalen, Allen Ginsberg and John Hoffman are announced. Listed under Auerhahn Phamphlets [sic] is *Narcotica* by Philip Lamantia and under In Preparation are *Dark Brown* by McClure and *The Boobus on the Tarot* by The Boobus.

\$40

54. [Auerhahn Press]

SIX AUERHAHN POETS READING NEW WORK November 26, 1963

[San Francisco]: [Auerhahn Press], 1963. Single sheet printed in red and black for a benefit reading, listing the order in which the poets will perform. Also announces forthcoming publications by William Burroughs, Philip Lamantia, Edward Marshall, Paul Reps, Jack Spicer, Charles Olson, John Wieners and Jonathan Williams. Diane di Prima's *New Handbook of Heaven* is announced. Light crease to edge, else fine. Not mentioned in The Auerhahn Bibliography although it does show a very similar announcement for this event, noting its location at the International Music Hall.

\$70



A COLLECTION of BLACK SPARROW PRESS EPHEMERA (#56-59)

55. [Small Press]: [ANTIN, David]

Publication announcement from Black Sparrow Press for Antin's Meditations

Los Angeles: Black Sparrow Press, [1970]. Flier printed in red and black on gray stock. About fine.



56. [Small Press]: [BUKOWSKI, Charles]

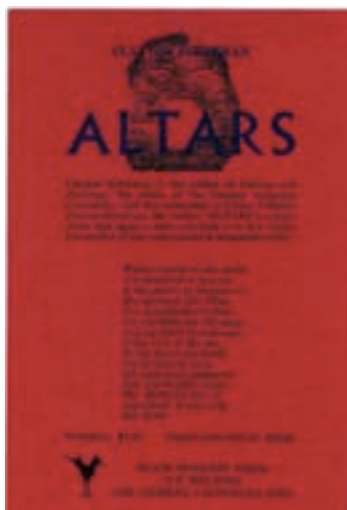
Flyer from Black Sparrow Press on their 35th Anniversary 1966-2001

[Los Angeles]: [Black Sparrow Press], [2001]. First edition. 6 x 4 inch card, printed in 4 colors on light gray stock. Announcement of Black Sparrow's 35th anniversary. Prints Bukowski's "I Pour a Drink and Toast Love" on the reverse. Fine.

57. [Small Press]: [COONEY, Seamus]

Publication announcement from Black Sparrow Press for Cooney's Black Sparrow Checklist

Los Angeles: Black Sparrow Press, [1970]. Flier printed in red and black on greenish stock. Fine.



58. [Small Press]: [ESHLEMAN, Clayton]

Publication announcement from Black Sparrow Press for Eshleman's Altars

Los Angeles: Black Sparrow Press, [1970]. Flier printed in blue and black on red stock. Fine.

59. [Small private press] GREENWOOD, Robert

A VALIANT ENTERPRISE: A History of the Talisman Press, 1951-1993 Printers, Publishers and Antiquarian Booksellers

San Francisco: The Book Club of California, 2007. **Signed by author.** First edition. 1 of 350 copies. 383pp. 11 1/2 x 7 1/2". Dark green cloth covers with gilt lettering to spine. Cream colored dust jacket with a small fleck of soiling, else fine. B/w photos, contents, index.

The biography of Robert Greenwood is the remarkable story of California's Talisman Press and Greenwood's long-time partner, the late Newton Baird. Greenwood and Baird built a press and a publishing house from the ground up, then added an antiquarian bookstore to the mix. The story of a small private press and publishing house is a window to the recent past of the book, libraries, publishers and booksellers, circa 1965-1982. Dale Morgan, the great Utah and California historian referred to the press as "a valiant publishing enterprise."

\$175

60. [Small private press]: [Grabhorn Press]

The Magees Slip Quietly Away from Post Street.

[San Francisco]: Grabhorn Press, [1964]. Issued by David Magee Book Shop, announcing his move from Post Street to Cow Hollow. 12.0" x 9.0" Large folded sheet with an engraving for "A True Copy...for the Tryal of K. Charles I..." (London, 1684) tipped to the front cover. Magee describes his new place as one of "informality . . . the Magees plan to be so informal there will be times when they will not be there at all." Handsomely printed by the Grabhorn Press. Fine in the original mailing envelope. A scarce piece of Grabhorn ephemera.

\$225



THE MAGEES SLIP QUIETLY AWAY FROM POST STREET



Printed at the Grabhorn Press
The engraving shown is the frontispiece for "A True Copy...
for the Tryal of K. Charles I..." London, 1684.



61. [Track 16 Gallery]: [Le Dernier Cri]

LE DERNIER CRI: Legendary Publishers of the International Underground

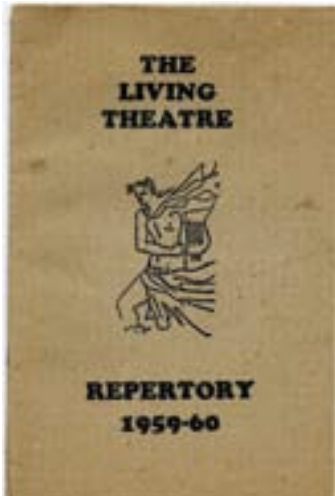
Track 16 Gallery: July 9-August 16, 2003 Exhibition Catalogue

Santa Monica: Smart Art Press, 2003. First edition. Softcover, 9 x 4 3/8" (30pp.), fine.



This is the first exhibition of Le Dernier Cri (DC) in the United States, though they are legendary in Europe. This catalogue was made in conjunction with their 2003 exhibit at Track 16 Gallery curated by Georganne Deen. *Le Dernier Cri: Legendary Publishers of the International Underground* is an exhibition of works by a selection of artists whose work has been published by the irreverent, independent publishing house Le Dernier Cri, (the last cry), who has been promoting comics and deviant graphics as a potent form of expressionist art. DC has assembled a network of international artists and provided them a forum where they are given the materials and autonomy necessary for the production of audacious graphic projects. There exists a combination of ingredients: manga and Art Brut; virtual reality and expressionism; free form drawing and the dance of death, pornography, noise, violence, and spoken language; jubilation and lyric effusion. The disturbing elements in this group of work are not intended to provoke. Instead they are the product of a profound existential anxiety in the face of chaos. This avant-garde graphic style has previously been excluded from both commercial comics and "high art" discourse. A long tradition of satirical underground publishing has existed in France, from Daumier's political cartoon etchings in the nineteenth century, to the underground comics that appeared in the 1960s to contemporary independent publishers. Operating out of an abandoned maternity hospital in Marseilles, Le Dernier Cri founders Pakito Bolino and Caroline Sury have created a space for experimentation in graphics, film, and publishing. Artists include Pakito Bolino (France), Caroline Sury (France), Ota Keiti (Japan), Doctor Good (Switzerland), Stu Mead (U.S.A.), Julie Doucet (Canada), Mirka Lugosi (France), Reinhard Scheibner (Germany), Manuel Ocampo (Philippines), Fredox (France), Gary Panter (U.S.A.) and many others. [Jean Louis Lanoux in *Raw Vision* in *Le Dernier Cri* 1].

\$90



62. [Theatre].

THE LIVING THEATRE REPERTORY: 1959-60

New York: Living Theatre, 1959. Octavo, pamphlet. Side-stapled brown wrappers with black lettering. Unpaginated. Cover surrounding bottom spine starting to separate. Some wear to extremities, touches of water staining to back cover. Article by Judith Malina. 3-page History of The Living Theatre, List of Patrons for the production of "The Connection." Announcement for the premiere of the June 22, 1960 performance of "The Theatre of Chance-The Marrying Maiden" by Jackson MacLow and "Women of Trachis" by Sophokles: a version by Ezra Pound. Also "The Connection" by Jack Gelber. Includes Notes on "The Marrying Maiden" by J.M. Included are advertisements for restaurants, cafes and coffee houses.

Season program for the experimental theater group, founded in 1947 and still existing today. The Living Theatre pioneered the unconventional staging of poetic drama – the plays of American writers like Gertrude Stein, William Carlos Williams, Paul Goodman, Kenneth Rexroth and John Ashbery, as well as European writers rarely produced in America, including Cocteau, Lorca, Brecht and Pirandello. The troupe also attempted to bridge the gap between audience and performers by counteracting complacency in the audience through direct spectacle. Their work during this period shared many aspects of style and content with Beat generation writers. Based in a variety of small New York locations which were frequently closed due to financial problems or conflicts with city authorities, The Living Theatre helped to originate Off-Off-Broadway and Off-Broadway as significant forces in U.S. theatre. The group became a well-known entity and bridge connecting the counterculture to both the European avant-garde and political critiques of the existing social order.

\$100

<http://www.livingtheatre.org/about/history>

63. THOMPSON, Hunter S.

FEAR AND LOATHING IN LAS VEGAS

New York: Random House, 1972. 8vo. Original printed wraps. UNCORRECTED PAGE PROOFS. Light coffee staining on rear panel. Red pen on the front cover gives a publication date of June 26, 1972. A finished first edition dust jacket is laid in. Very good.

Fear and Loathing had its genesis during Thompson's research for *Strange Rumblings in Aztlan*, a piece for *Rolling Stone*. Thompson's source for the story was Oscar Zeta Acosta, a prominent Mexican-American activist and attorney. Easier to talk on the road, Thompson and Acosta decided to travel to Las Vegas and take advantage of an assignment for *Sports Illustrated*. What originally was a two-hundred-fifty-word photo-caption-job for *Sports Illustrated* grew to a novel-length feature story for *Rolling Stone*. Thompson recalls that RS editor, Jann Wenner had "liked the first 20 or so jangled pages enough to take it seriously on its own terms and tentatively scheduled it for publication — which gave me the push I needed to keep working on it." [New York Times Book Review]. Thompson's first 2,500 word manuscript to *Sports Illustrated* was "aggressively rejected."



In November 1971, *Rolling Stone* published the manuscript as a two-part article illustrated by Ralph Steadman. The next year, Random House published the hardcover edition, with additional Steadman illustrations. *The New York Times* claimed it "by far the best book yet on the decade of dope." Tom Wolfe described it as a "scorching epochal sensation." Thompson's work is a cornerstone of the New Journalism and single-handedly invented "gonzo journalism." *FEAR AND LOATHING* is Thompson's best-known work with a strong cult following. Very scarce in this advanced state.

\$9500

64. [WARHOL, Andy]: [VELVET UNDERGROUND, THE] [KUGELBERG, Johan], (Editor)

c/o THE VELVET UNDERGROUND NEW YORK, NY

New York: JMc & GHB Publications, 2007. First Edition. 1/900. 4to. Printed wrappers. Fine. (84pp), profusely illustrated in color and b&w. Designed by Johan Kugelberg for Octopuss Ltd., John McWhinnie and Jerry Kelly.



This is the "ultra-cool" catalogue published in conjunction with diehard aficionado Johan Kugelberg's exhilarating 2007 New York exhibition celebrating the fortieth anniversary of the release of the landmark "The Velvet Underground and Nico" album. The album is perhaps the most famous debut by any band in the history of rock and roll and continues to resonate today with collectors, rockers, aficionados, critics and the culture at large. Its enormous presence had yet to be fully examined in an exhibition. This show attempted to do this, offering the most comprehensive collection of Velvet Underground memorabilia and artifacts to be seen in New York City. The catalogue tells the story of the album and the Velvet Underground through the historical artifacts of the period. Drawn from public and private collections, the show featured reproductions of rare printed work - posters, books, handbills, silk-screens, ads, reviews, and ephemera - as well as albums and photographs many reproduced here for the first

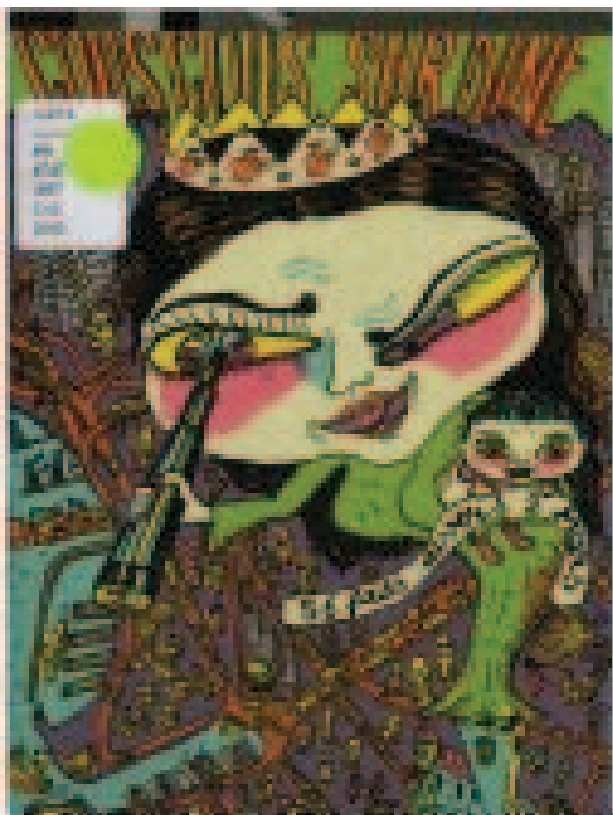
time. The look, a fascinating hybrid of art, design and musical cool, is all documented here with text contributions from Johan Kugelberg, William Gibson, John McWhinnie, Jon Savage, Jonathan Richman, and Richard Prince. A beautiful copy of this "must-have" for any serious Warhol and/or Velvets fan. [Kugelberg Introduction].

\$95 _____

Review of 'Fear and Loathing in Las Vegas,' *The New York Times Book Review*," <http://www.nytimes.com/1972/07/23/books/thompson-1972-vegar.html> accessed December 27, 2011.

BIBLIOGRAPHY

- AARONS, Phillip and Andrew Roth. *In Numbers: Serial Publications by Artists Since 1955*. PPP Editions, 2009.
- ALLEN, Gwen. *Artists' Magazines: An Alternative Space for Art*. MIT Press, 2011.
- BIRMINGHAM, Jed. <http://realitystudio.org/bibliographic-bunker/floating-bear/> 3 October, 2006, accessed on January 7, 2012.
- CLAY, Stephen and Rodney Phillips. *A Secret Location on the Lower East Side Adventures in Writing 1960-1980*. New York: Granary Books, 1998.
- DEEN, Georganne. *Le Dernier Cri: Legendary Publishers of the International Underground*. Track 16 Gallery July 9-August 16, 2003. Santa Monica: Smart Art Press, 2003.
- DRUCKER, Johanna. *Century of Artists' Books*. New York: Granary Books, 2004.
- FISCHER Aaron. *Ted Berrigan, An Annotated Checklist*. New York: Granary Books, 1998.
- HARTER, Christopher. "Passion and Danger: The Renaissance of Literary Publishing During the Mimeograph Revolution." <http://www.lummoexpress.com/journal/j003/essays3.php> accessed on April 3, 2012.
- JAFFE, James S. *Far From the Rappahannock: Poets of the New School*. James S. Jaffe Rare Books, [2003].
- JAFFE, James S. *Many Happy Returns: Arts & Letters of the Tulsa School*. James S. Jaffe Rare Books, nd.
- JOHNSTON, Alastair. *The Auerhahn Press & Its Successor Dave Haselwood Books*. Berkeley: Poltroon Press, 1976.
- KANE, Daniel. *All Poets Welcome: The Lower East Side Poetry Scene*. University of California Press, 2003.
- KERMANI, David K., *John Ashbery, a Comprehensive Bibliography, Including his Art Criticism, and with selected notes from unpublished materials*, New York: Garland, 1976.
- KUGELBERG, Johan (Ed.). *C/O The Velvet Underground New York, N.Y. JMc & GHB Editions*, 2007.
- LEHMAN, David. *The Last Avant-Garde: The Making of the New School and Poets*. New York: Doubleday, 1998.
- LEIBER, Steven et al. *Extra Art: A Survey of Artists' Ephemera 1960-1999*. Smart Art Press, 1999.
- LIPPARD, Lucy R. *Six Years: The dematerialization of the art object from 1966 to 1972: a cross-reference book of information on some esthetic boundaries: consisting of a bibliography into which are inserted a fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, antiform, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, and Asia (with occasional political overtones), edited and annotated by Lucy R. Lippard*. Berkeley, University of California Press, 2001.
- MAYNARD, Joe and Barry Miles. *William S. Burroughs: A Bibliography 1953-73*. University Press of Virginia, 1978.
- SANDERS, Ed. *Fug You {An Informal History of the Peace Eye Bookstore, the Fuck You Press, The Fugs, and Counterculture in the Lower East Side}*. Da Capo Press, 2011.
- SANERS, Ed. *Edward Sanders / Glyphs*. New York: The Brother In Elysium, 2011.
- SCHLESINGER, Kyle. *Poems & Pictures*. New York: The Center for Book Arts, 2010.
- SUKENICK, Ronald. *Down and In: Life in the Underground*. New York: William Morrow, 1987.



Item 61 (interior)



Item 61 (interior)