

In May II.

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1 [SURREALISM], [WILCOX (W.)] (Attributed to). [L'Amour Surréalisme/La Révolution Surréaliste].

Original untitled découpage/collage. 868 x 656 mm., on laid, excised printed illustrations and text, in monochrome from original Surrealist books, catalogues and important journals, pen or pencil additions, on plywood, unsigned. N.p. [Sidmouth, Devon?], N.d., elements 1920s-1950s assembled circa late 1960s. £2,000.00

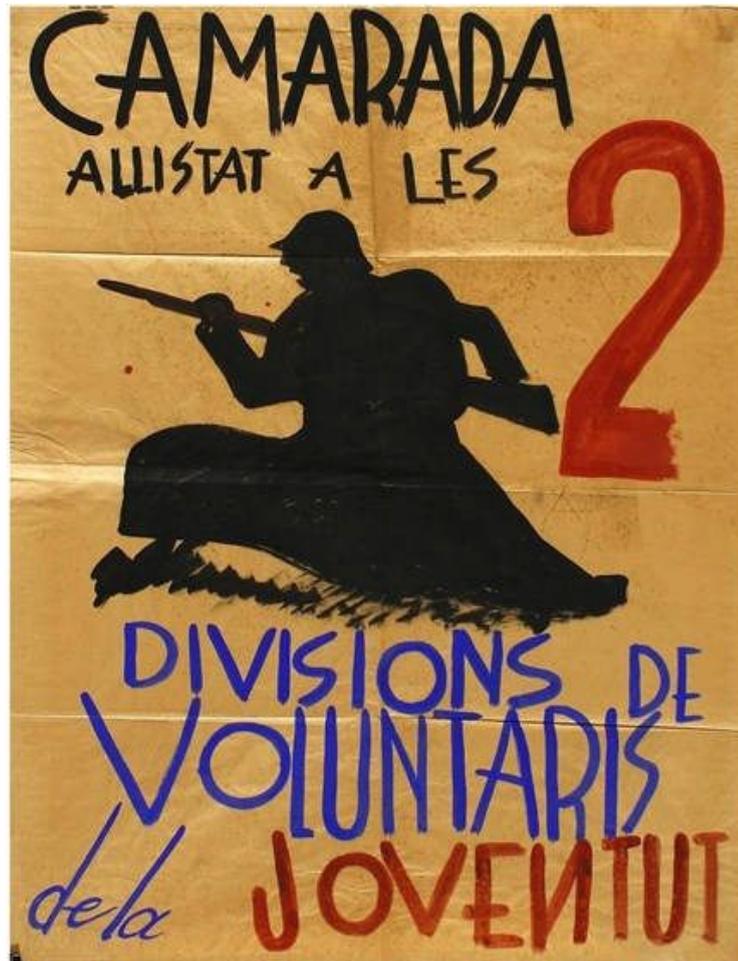
Patinated with some foxing, lifting, chipped edges.

Provenance: from the library/collection of John Lyle.

Wilcox collaborated with Lyle on his journal 'Surrealist Transformation' but we cannot find this illustrated therein. Lyle was an important figure for surrealism in Britain as an organiser, publisher and bookseller. The French born Surrealist Jean-Jacques Brunius, who was kicked out of the movement by Breton and had worked with Brunel on 'l'age D'Or', left his fabulous surrealist library to Lyle after his death in Devon in 1967. Like Wilcox, he was also published in Lyle's 'zine. The bequeathal included scrapbooks of surrealist publications (some of which are now in The Tate).

The découpage is evidence of a rather destructive practice as it includes excisions from near all of the important early surrealist printings. It also provides a veritable 'Who's Who' of the movement. Includes all of the luminaries of the Bretonian surrealist movement including Breton himself, Duchamp, Man Ray, Bunuel and well everyone else really.

Of great size, and well composed in the choice and placement of the scraps, it is a beautiful object and art-historical artifact in its own right.



2 [ANONYMOUS]. [ [Camarada Allistat (sic) A Les 2 Divisions de Voluntaris de la Joventut].

Original poster design or sign. 110 x 88cm., titles in black red and blue and above above below and to the right of a silhouetted soldier in black in an attack stance with bayonet attached, gouache on white newsprint, Catalan text. N.p. [Barcelona?], n.p. [JSU?], n.d., c. 1937-1938. £650.00 Endemic browning and foxing, creasing, slight chipping, deeply folded into a rough four quarters long ago. No printed version in Carulla who notes many other more finished Catalan recruitment posters but none with the wording 'Allista't' after 1936.

Roughly translates as 'Comrade get yourself Enlisted in The 2 Youth Volunteer Divisions'. Possibly created for the Communist Party dominated Juventudes Socialistas Unificadas as it is similar, in symbolism to others in Carulla and in particular Bardasano (454) from 1936 which depicts a rifle with bayonet.

Roughly translates as 'Comrade get yourself Enlisted in The 2 Youth Volunteer Divisions'. Possibly created for the Communist Party

dominated Juventudes Socialistas Unificadas as it is similar, in symbolism to others in Carulla and in particular Bardasano (454) from 1936 which depicts a rifle with bayonet. We veer towards 1938 as the date of origin because of the Catalonia Offensive and 'Dos Divisiones de la Juventud', the 'guerrilla' theatrical production that was first performed on April 3 1938 "With Adela's call for the building of 'la muralla de la juventud' (the wall of youth)" where the audience were separated into four columns, and the (p- 58 Jim McCarthy -Political Theatre During The Spanish Civil War, 1999). Speculatively then, this may have been an ad hoc sign at a performance such as 'Dos Divisiones' and/or a pop-up recruiting station.



3 [ANONYMOUS]. [Camarada! ★ Allistat (sic) A Les 2 Divisions de Voluntaris].

Original poster design or sign. 110 x 88cm., titles and a red star in blue and red above, below and to the left of an illustration of a soldier, in terracotta, lobbing the red star like a grenade, gouache on white newsprint, Catalan text. N.p. [Barcelona?], n.p. [JSU?], n.d., c. 1937-1938. £675.00

Endemic browning and foxing, creasing, slight chipping, deeply folded into a rough four quarters long ago. No printed version in Carulla who notes many other more finished Catalan recruitment posters but none with the wording 'Allista't' or 'Allistat' after 1936.

Roughly translates as 'Comrade get yourself Enlisted in The 2 Volunteer Divisions'. Possibly created for the Communist Party dominated Juventudes Socialistas Unificadas as it is similar, in style at least. to others in Carulla and the red star of course probably denotes Russian influence.



4 [MAI 1968]. [CN 10-ACX-62].

Original bombe de lacrymogène/tear gas bomb. 18 x 8 cm., metal lined cardboard tube in two parts with lid, steel trigger mount and trigger (now detached), painted gray with a blue band and titles in blue with 'CN' in a circle, inscribed and dated in black felt pen. N.p., n.p. [The Compagnies Républicaines de Sécurité?], n.d, after 1965 before May 1968. £450.00

Used, worn, lacks pin, internally rusty, lingering chemical odour. Postage at own expense and risk. Surely very rare.

The full inscription in black felt pen on the tube in block capitals reads: "Gare de Lyon 24/5/68".

Phenacyl chloride (CN), of 'tear gas' was brought in as a public order tool in the mid sixties, it can be a dangerous weapon, even fatal, belying the name. Clouds of smoke and gas typify the gritty photo reportage of the events of May 1968. They are as French as Gitanes and the French bleu that decorates this cannister, presumably pocketed at a confrontation between the riot squad and students at Gare de Lyon.



5 [SOCORRO ROJO INTERNACIONAL]. [Socorro Rojo Internacional. La bestia fascista, asesina, destruye. El S.R.I. ampara, ayuda].

Original poster. 69 x 50 cm., titles in red, reverse white and black overlaying a red and green illustration, lithography on white newsprint, Spanish text. N.p. [Valencia], Graficas Valencia, U.G.T.-C.N.T., n.d., 1936. £750.00

Old vertical horizontal and vertical folds into four; slightly chipped corners and edges, worn through in the central fold, endemic browning. Scarce in both commerce and institutions with two listings only on Worldcat, one of those in the BNE (as Socorro Rojo), no copies in Europeana encompassing Cartells del Pavelló de la República/Universitat de Barcelona)/Memoria Digital De Catalunya or IISH. Not in Carulla. In Visual Front.

The title translates as 'International Red Aid. The fascist beast, murderer, destroys. The S.R.I shelters, helps'.

A large red hand shields and comforts two children from a Condor Legion bomber and the ruins it has created. Visual Front notes that, the poster was produced in a lithographers run by collectivized labour, a collaboration between UGT and CNT local chapters and that it was commissioned by the Fine Arts division of the 'Asociación Intelectual para la Defensa de la Cultura'. An early and interesting poster produced by anarchists and other trade unionists for an organisation of Stalinist origin.



6 SANZ MIRALLES. [Hay que dar el golpe definitivo. CNT, FAI, AIT].

Original poster. 100 x 70 cm., text and illustration in green, red and black on a yellow and white background, lithography, signed in the stone, Spanish text. N.p. [Valencia], Propaganda Editada, Por La Confederacion De La Levante, Ortega Valencia, Comité Obrero de Control - U.G.T. - C.N.T., n.d., c.1937. £1500.00

Very old folds, endemic dust, a crisp copy with well defined colours. Rare in both commerce and institutions with two copies Only listed on Worldcat, both in the USA. No copies in BNE and University of Barcelona and Europeana. In Visual Front, IWM. Carulla 632.

Translates as "The final blow must be struck: CNT, FAI, AIT".

Although not as well known as the artist's other anarchist poster 'La Barrera Inexpugnable' it is still as powerful in its symbology in its depiction of a red man with an axe, standing on the serpent he has just slain; the tongue of which is tipped with the poisonous swastika (echoes of Sant Jordi and his dragón perhaps).

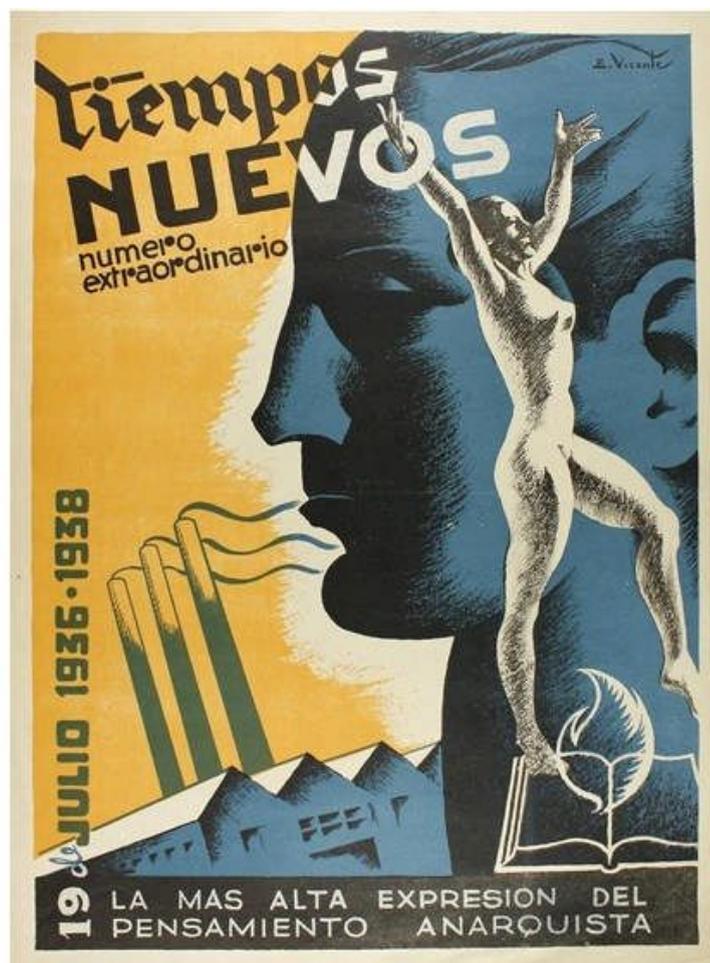


7 BADIA VILATÓ. [Compreu Segells Pro Infancia.1936 1937].

Original poster. 68 x 47 cm., central illustration of a toddler's head in dark terracotta; the back of the head outlined with a river or border type line on grey, text above and below this in reverse white, grey and black on orange, colour lithograph, Catalan text. Barcelona, Riusset (control obrer), [[Generalitat de Catalunya], n.d., c. 1936. £375.00

The colours crisp and as new, the upper and lower edges with insect damage and loss, not affecting text or image. Scarce in commerce and institutions with two copies only on Worldcat at BNE (included in Biblioteca Digital Hispánica), and in Cartells del Pavelló de la República/Universitat de Barcelona/Memoria Digital De Catalunya (included in Europeana). No copy in IISH or IWM. Carulla 1.433.

A funding campaign poster that roughly translates as "Buy Stamps for Infants". The symbolism of the rather surreal ceramic head evokes the shape of the Spanish part of the Iberian Peninsula, a trope that is reminiscent of Picasso's Weeping Woman perhaps. Badia-Vilato was an eminent poster designer for the Republic before and during the Spanish Civil War. He went on to design magnificent posters for Air France after 1945. In Pedro Rey's introduction to Badia Vilato's postwar book of anti-Francoist images he describes the poster designer's surrealist work as akin to Goya's Caprichos, saying that the posters for him "...symbolise the Franquist terror, the heroism of the Resistance and the despair of the Spanish". An overlooked poster from the Home Front in a collecting field dominated by rather more macho images of violence.



8. VICENTE (Eduardo). [tiempos NUEVOS número extraordinario 19 de JULIO 1936-1938 LA MAS ALTA EXPRESIÓN DEL PENSAMIENTO ANARQUISTA].

Original poster. 50 x 37 cm., colour lithography in blue, black and gold, white border, Spanish text. N.p. [Tierra y Libertad/NC JJLL], n.d., 1938. £475.00

A crisp copy, endemic light even browning of newsprint, old central horizontal fold, slight wear and closed tears on right edge. Scarce copy in equal or better condition than the others we have found on Worldcat, which lists it three times; duplicating a copy in the BNE (included in Biblioteca Digital Hispánica as a feed to Europeana Collection) and a copy in Cartells del Pavelló de la República (Universitat de Barcelona)/Memoria Digital De Catalunya. Not in IISH. Carulla 938 who illustrates two other earlier posters, by different artists, for the 'zine. Very rare in commerce.

Vicente's fine art was represented in Republican Spain's 1937 Paris pavilion; that also featured Guernica. The text for this promotional poster for the anarchist journal that ran from 1934 to 1938, roughly translates as "...an extraordinary number 19 July 1936-1938 The Highest expression of Anarchist thought". The striking modernist design depicts a factory in the background, an anarchist in profile looks on and a joyful naked woman, her hands flung upwards, with one passing through the 'O' of Nuevos, steps on an open book with a flame issuing from it. Markedly libertarian symbolism of knowledge as a flame and the state of nature versus the factory perhaps.

9. GÓMEZ (Helios). [L'Opinió].

Original poster. Large poster, text in reverse white on a red flag held by a monochrome constructivist figure in motion, with factory towers to his right and a large column holding red flags marching in the background, on a field of drab olive, signed by the artist in the stone, Catalan text.

Barcelona, I.G Viladot S.L., n.d., 1932. £750.00

Unexamined out of frame but needs reglazing, a central dusty horizontal fold (matching others we have seen). Rare and important. In Europeana Collections from Cartells del Pavelló de la República (Universitat de Barcelona)/Memoria Digital De Catalunya. In Carulla 1.709, who affords

ita full page with with five others by different artists; including Clavé and Ortiga for the same journal on the opposite page.

Gómez became one of the great poster and book designers of the Spanish Civil War period, here, he he has created a striking militant graphic for a professed left leaning serial, started in 1928, that acted as a clearinghouse of ideas for leftist Catalan nationalists in the pre war period.



10 G. Indépendance [sic] [Intégrité [sic] De L'Algérie. Contre Le Fascisme O.A.S. comité pour la paix en Algérie.

Original poster. 100 x 61 cm., monochrome illustration in a woodblock style with titles in red, text in red and black below in a white box, lithography on white paper, printer and tax exemption on lower left and right edges respectively, old horizontal and vertical folds into ten, signed and dated in the stone, French text. N.p. [Chenée], n.p. [Comité Pour Le Paix En Algérie], Edit Responsable: Le Greve, c.1961.£600.00

A bright example with a clear and forcefully printed illustration, a few tears, folded a bit asymmetrically, old stain left edge only visible from verso. Possibly very scarce institutionally, we can find no copies on Worldcat. A powerful and romantic poster depicting a group of five Algerian male youths in secular dress, two of whom hold Algerian national flags, a young woman stands above them, long hair flowing free, in a revolutionary pose with her right arm pointing and her left fist clenched. The slogan translates as 'Independence Integrity of Algeria against the fascism of the O.A.S.. Committee For Peace in Algeria'. Published presumably in the wake of violent terrorist acts on Algerians by the brutal extreme right, diehard paramilitary group Organisation Armée Secrète (the same as the terror group in 'Day of The Jackal' who hire 'le chacal' to kill De Gaulle) formed when this poster was signed off by 'G'.

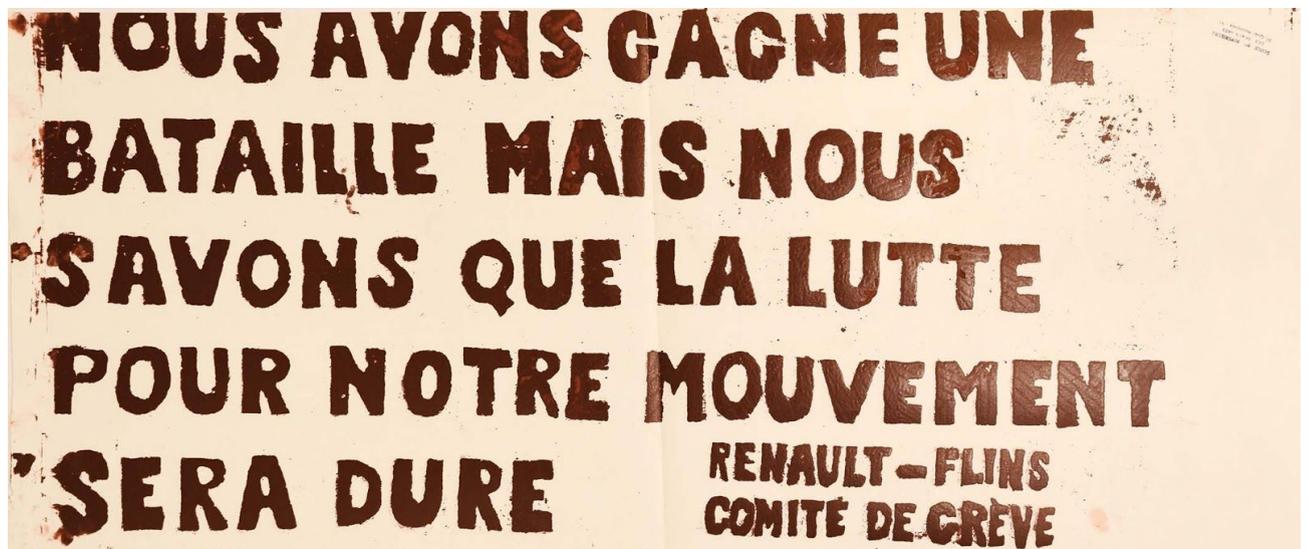
**C'EST EN ARRETANT  
NOS MACHINES  
DANS L'UNITÉ QUE  
NOUS LEUR DEMONSTRONS  
LEUR FAIBLESSE**

11. [ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS]. C'EST EN ARRETANT (sic) NOS MACHINES DANS L'UNITÉ QUE NOUS LEUR DEMONTRONS LEUR FAIBLESSE].

Original poster. 63.6 x 44.7 cm., burgundy block capital text on white newsprint, silkscreened, atelier rubberstamp upside down on lower half, old central horizontal fold, French text. Paris, Ecole Nle Supérieure des Beaux-Arts, n.d., May 1968. £250.00

Crisp copy, light, even endemic yellowing of paper.

Another ENS stamped poster with a dual industrial and allegorical theme that translates as 'It is by stopping our machines in unity that we demonstrate their weakness'. Thus resonating very strongly with Berkeley student Mario Savio's Sproul Hall speech four years or so before: "...you've got to put your bodies on the machines..".



12 [ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS]. [NOUS AVONS GAGNE (sic) UNE BATAILLE MAIS NOUS SAVONS QUE LA LUTTE POUR NOTRE MOUVEMENT SERA DURE. RENAULT - FLINS COMITÉ DE GRÈVE].

Original poster. 85.5 x 38 cm., block capital text in red on roughly squared newsprint, silkscreened, trimmed or squeegeed carelessly slicing part of first line of text with much ink spillage and spotting, atelier rubberstamp upside down on top right corner, old central horizontal fold, French text. Paris, Ecole Nle Supérieure des Beaux-Arts, n.d., May 1968. £250.00

Endemic, light even yellowing of paper. A crisp poster with the stamp of authenticity given by THE ENSBA printers.

The text roughly translates as: "We have won a battle but we know that the struggle for our Movement will be hard'. A strident poster with a statement of solidarity from the strike committee of the Renault factory at Flins.

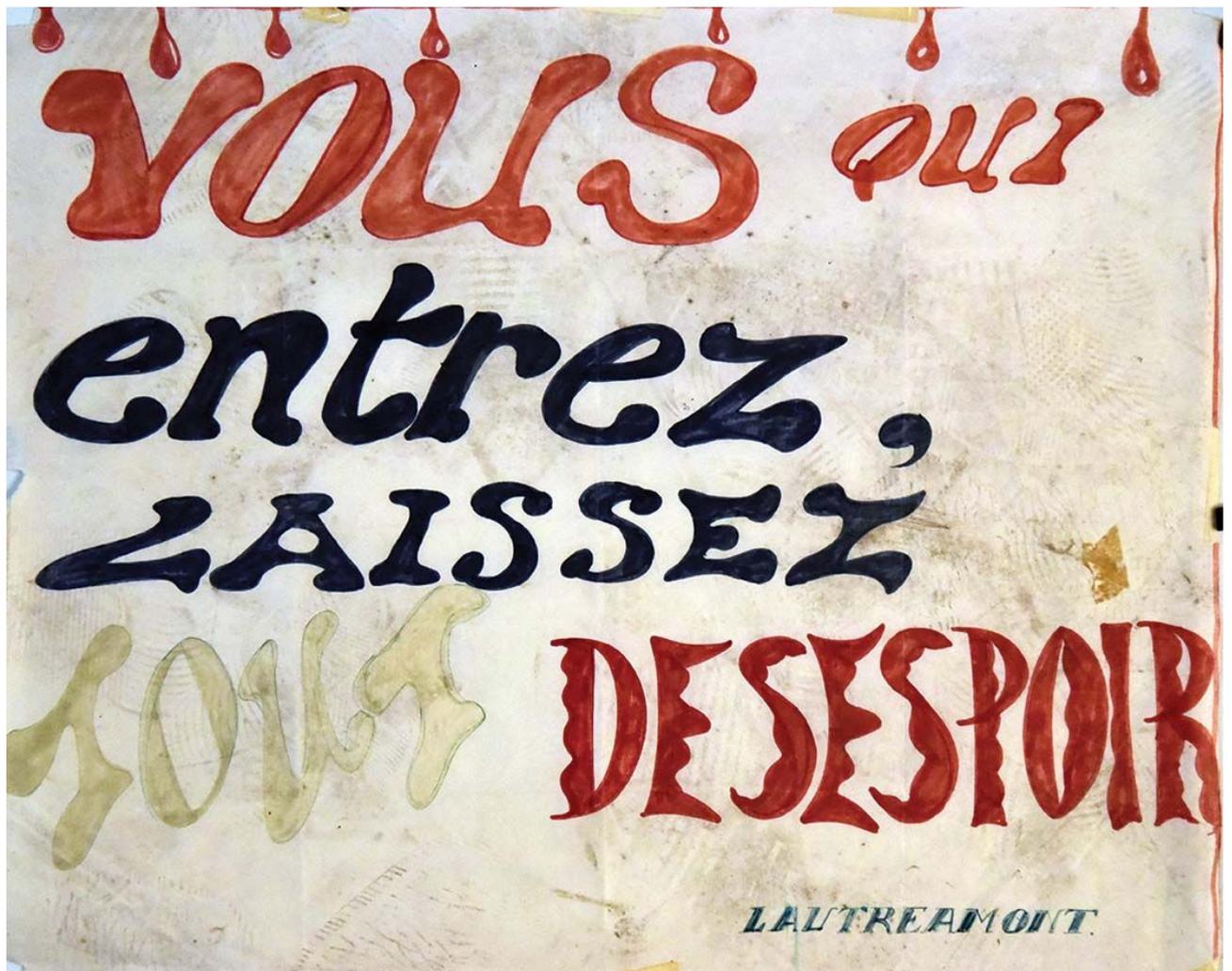


13 ATELIER POPULAIRE COMITÉ D'ACTION XIVe. [ALIBI DU CAPITALISME PARTICIPATION NE PAS AVALER PPP (?)].

Original maquette/poster in gouache and ink/felt pen. 45 x 62 cm., text in blue above illustration and blue and red as the branding on a yellow tube spilling out the pills of 'PPF' outlined in blue, signed collectively in pen, on white paper pasted on to an accumulation of five or so layers of posters from a wall or Morris column, with much show through, French text. N.p. [Paris], Atelier Populaire Comité D'Action XIVe, n.d., June 1968. £750.00

Rippled and slightly running from wheatpaste/rain, unevenly trimmed; catching the tip of the last letter, creased corners, chipped lower edge with an inch of loss in a blank space, lifting from layers underneath. Good maquettes and/or hand made posters are rare in both institutions and commerce.

The text roughly translates as 'Capitalist Alibi. Parti. Voter participation Do Not Swallow'. The 'PPF', if that is what the acronym is, suggests the Nazi collaborator Jacques Doriot' anti-semitic, fascist Parti Populaire Français. Or, if 'PPP' to the much used poster slogan 'Peugeot Patrons Police', referring to the death of two strikers by police bullets. The phrase 'Do not swallow' was used often in the silkscreened posters of the L'Atelier Populaire de l'Ecole des Beaux-Arts to denigrate the ink based mass media as liars and it is possibly used in the same way here to suggest the alleged stupefying effects of the ideology of participatory, capitalist democracy. A wonderful poster, or design for one, that was then pasted to a wall in the heart of the student quarter.



14 LAUTRÉAMONT [Comte de] nom de plume of [DUCASSE (Isidore-Lucien)].

Vous Qui entrez, LAISSEZ TOUT DESESPoir (sic) LAUTREAMONT (sic)].

Original poster in gouache. 52.5 x 64.5 cm., stylised text in blue, green, red and yellow within a red border, the faint/faded yellow 'tout' outlined in pencil, upper border dripping blood onto the text, 'Desespoir' in a 'spooky' font, on white paper, old horizontal and vertical folds, French text. N.p. [Paris], n.d., May 1968. £750.00

Chipped and torn edges and corners with loss, not affecting text, Sellotape remains and marks, footprints, dusty, stained.

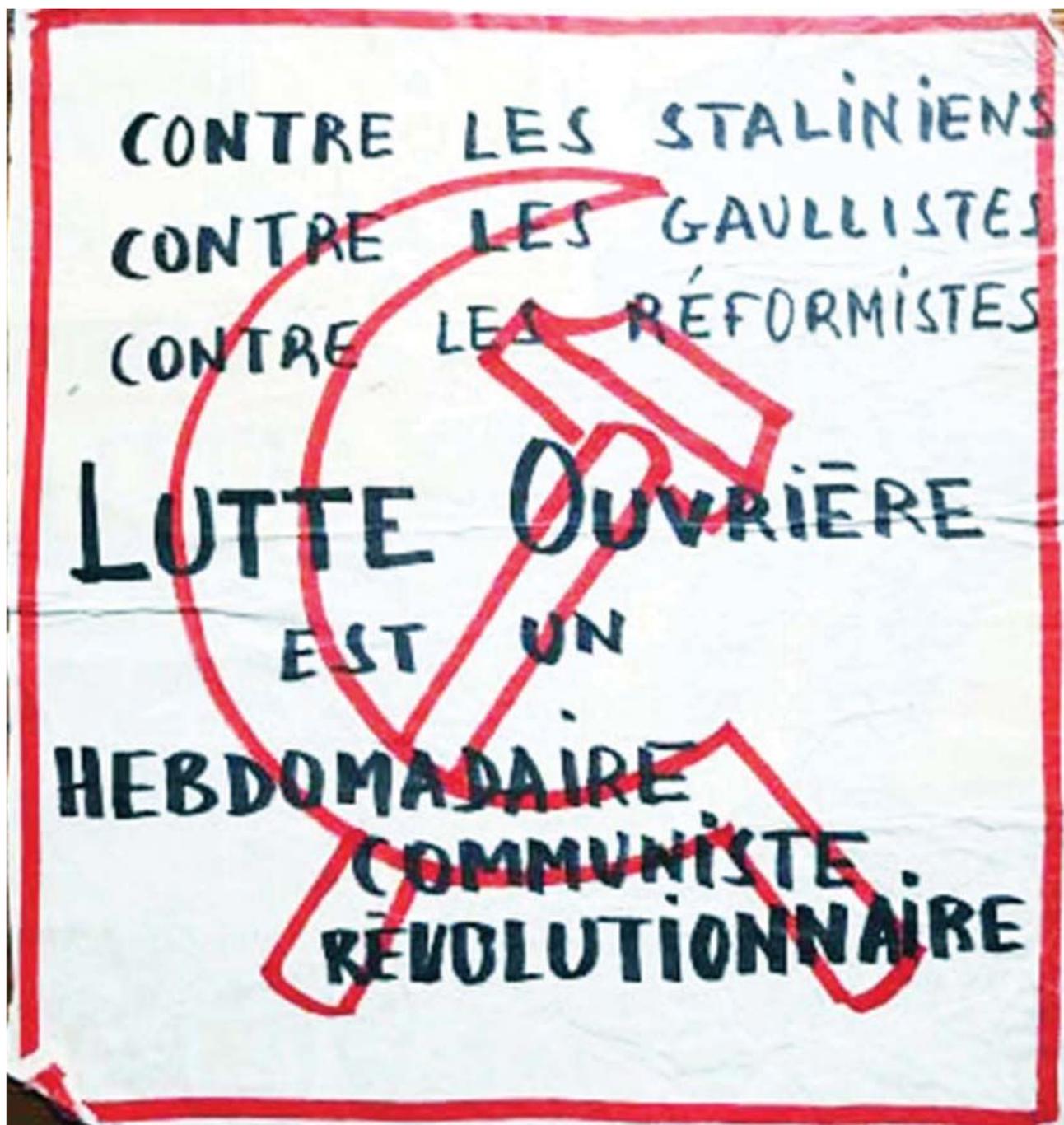
The famous quotation from the entrance to Dante's vestibule of Hell, reused by the hugely influential spiritual godfather to the French avant gardes and here again by a student. One of many protosurrealist, absurd and situationist slogans used in a fervent period of rebellious creativity on posters and as graffiti on the walls of the streets of Paris, May 1968.



15 ATELIER POPULAIRE DES GIAF. la même lutte contre le fascisme SS granaderos MEXICO 68].

Original small poster/large flyer. 27 x 21 cm., monochrome text and illustration, silkscreened [?], signed in the stone, on white paper laid on to other printed posters,

thus; ripped off a wall or Morris column, French and Spanish text. N.p. [Paris], Atelier Populaire des Groupes D'Intervention Antifascistes, n.d., September 1968. £500.00  
Crisp, bright and white, rippled from wheatpasting with whitened washes across the image. Very rare in both commerce and institutions. We can find no other copies. Roughly translates as 'the same struggle against fascism SS Riot cops Mexico 1968'. GIAF were responsible for, inspired or were inspired to reuse a number of other now iconic images from May 1968. Notably, the anti-Gaullist 'La chienlit c'est lui' as a silkscreened cover for their record 'La poésie est dans le rue' and 'Le fascisme menace autodéfense de masse". This image is a cruder rendering of the famous CRS image used for perhaps the most common and recognised poster 'La police vous parle..'. It refers tacitly to the Tlatelolco massacre and mass arrests by Mexican riot police ten days before the Olympic opening ceremony.



15 [LUTTE OUVRIÈRE]. [Lutte Ouvrière Est Une Hebdomadaire Communiste Révolutionnaire. Contre Le Staliniens Contre Les Gaullistes Contre Les Réformistes].

Original poster in gouache. 37 x 34.5 cm., titles in black over a red hammer and sickle motif within a red border, ripped from a wall or Morris column and pasted on to another hand lettered poster of radical intent and another possibly silkscreened poster, French text. N.p. [Paris], [Initiative Socialiste], n.d., May 1968. £650.00

Lifting from posters underneath, turned corners, wrinkled from wheat paste.

Translates as 'Workers Struggle is a Revolutionary Communist Weekly, Against The Stalinists, Against the Gaullists, Against The Reformists'. Produced by a worker student member of a semi-clandestine, long-lived Trotskyite group, who changed their name and re-aligned themselves directly with the kids on the streets and occupying workers in the factories in May 1968. An attractive example of poster bombing and wheat paste warring from half a century ago. A firm hand and a gouache brush can produce simple, effective posters on the hoof and you aren't carrying an incriminating stencil or waiting for on a street corner for comrades to arrive with the silkscreens.



16 [ATELIER POPULAIRE] (After). [Caltez-vous Dracula Revient.. ] Original hand drawn poster/maquette. 24 x 31 cm. [irregular trimming], in black pen on white paper, ripped of a wall or Morris column, pasted on a card placard with torn off portion revealing a textual poster underneath, verso with remains of illustrated leftist and communist solidarity,

subscription or membership forms, the image with washes of wheat paste, French text. N.p. [Paris/Marseille?], n.d., May 1968. £675.00  
Some small loss and possibly the some loss of text.

The text translates as, "Flee! Dracula Arises". The super-enlarged letters 'C', 'D' and 'R' presumably referring to the formation of the Gaullist 'Committee for the Defence of The Republique' around 22 May 1968, thus dating the drawing. The illustrated profile of 'Dracula' more resembles Nosferatu but is presumably meant to resemble Charles De Gaulle. It is similar to a Marseille poster from May 1968 that also uses Nosferatu.



16 [ATELIER POPULAIRE] (After). ? [Charles De Gaulle making a Hitler salute with the Cross of Lorraine].

Original 'pirated' poster. 84 x 60 cm., in monochrome, silkscreened?. N.p. [Paris], n.p., n.d., May 1968. £475.00

Folded into four, dusty, pinholes in corners. Rare thus; as a shabby chic contemporary, sort of authentic 'knock off' by a student. An infamous and provocative poster casting the former Great War tank commander and liberator of the nation from Petainist collaboration as a Nazi dictator with a question mark over his head, The Cross of Lorraine, a potent rallying symbol of Gallic patriotism, plays the role of a swastika.



# JOURNAL MURAL

## NIXON LA PESTE

en Europe (à Paris le 28)

• L'impérialisme US cherche à trouver des appuis chez les gouvernements qui nous exploitent

Nixon veut avoir les mains libres pour s'entendre avec l'URSS pour continuer son agression au Vietnam et pour opprimer les peuples du monde entier y compris aux USA.

Mais nous savons tous ce qu'il faut penser de la "pax americana" et de son napalm.

► L'impérialisme américain est l'ennemi N°1 des peuples d'Asie, d'Afrique et d'Amérique qui nous montrent

la voie: celle de la violence révolutionnaire opposée à la violence bourgeoise.

Nos camarades anglais, italiens, allemands ont déjà reçu Nixon, comme il le mérite.

Pour lutter contre la machine de guerre américaine  
NOUS METTRONS TOUS

**NIXON A LA PORTE !**

vive le pouvoir noir

FNL VAINCRA !

A BAS L'IMPÉRIALISME

A BAS LA RÉPRESSION

COMITÉS D'ACTION

17 COMITÉS D'ACTION [GROUPE DE LETTRES CLASSIQUES SORBONNE?]. [Journal Mural Ni\$xon la Pe\$te La lutte continue en Europe (à Paris le 28)].

Original wall newspaper, complete in itself. 90.7 x 66.2 cm., text and 'solidarity' clenched fist ornament on top right in black with one sentence in a red box, old horizontal and vertical folds, ironed and laid on to line, French text. N.p. [Paris], n.p. Comités D'Action [Atelier Populaire des Beaux Arts?], n.d., before march 28 1969. £500.00

Endemic light browning, dusty. A few spots and stains.

Translates as: Wall newspaper. The Nixon plague. The Struggle Continues in Europe (in Paris the 28th).

1968-1969 was an annus horribilis for the USA, the pax Americana was severely compromised morally and militarily at both home and abroad.

This poster calls for action against Nixon's meeting with De Gaulle on March 1928. The 'x' of replaced with a swastika, and the 'S' of 'Peste' with a dollar sign. The full text, in French, reads:

"L'impérialisme US cherche à trouver des appuis chez les gouvernements qui nous exploitent : Nixon veut avoir les mains libres pour s'entendre avec l'URSS pour continuer son agression au Vietnam et pour opprimer les peuples du monde entier y compris aux USA : Mais nous savons tous ce qu'il faut penser de la "pax américaine" et de son napalm : L'impérialisme américain est l'ennemi No 1 des peuples d'Asie, d'Afrique et d'Amérique qui nous montrent la voie : celle de la violence révolutionnaire opposée à la violence bourgeoise : Nos camarades anglais, italiens, allemands ont déjà reçu Nixon comme il le mérite : Pour lutter contre la machine de guerre américaine nous mettrons tous Nixon à la porte! : vive le pouvoir noir : FNL vaincra! A bas l'impérialisme: A bas la répression"

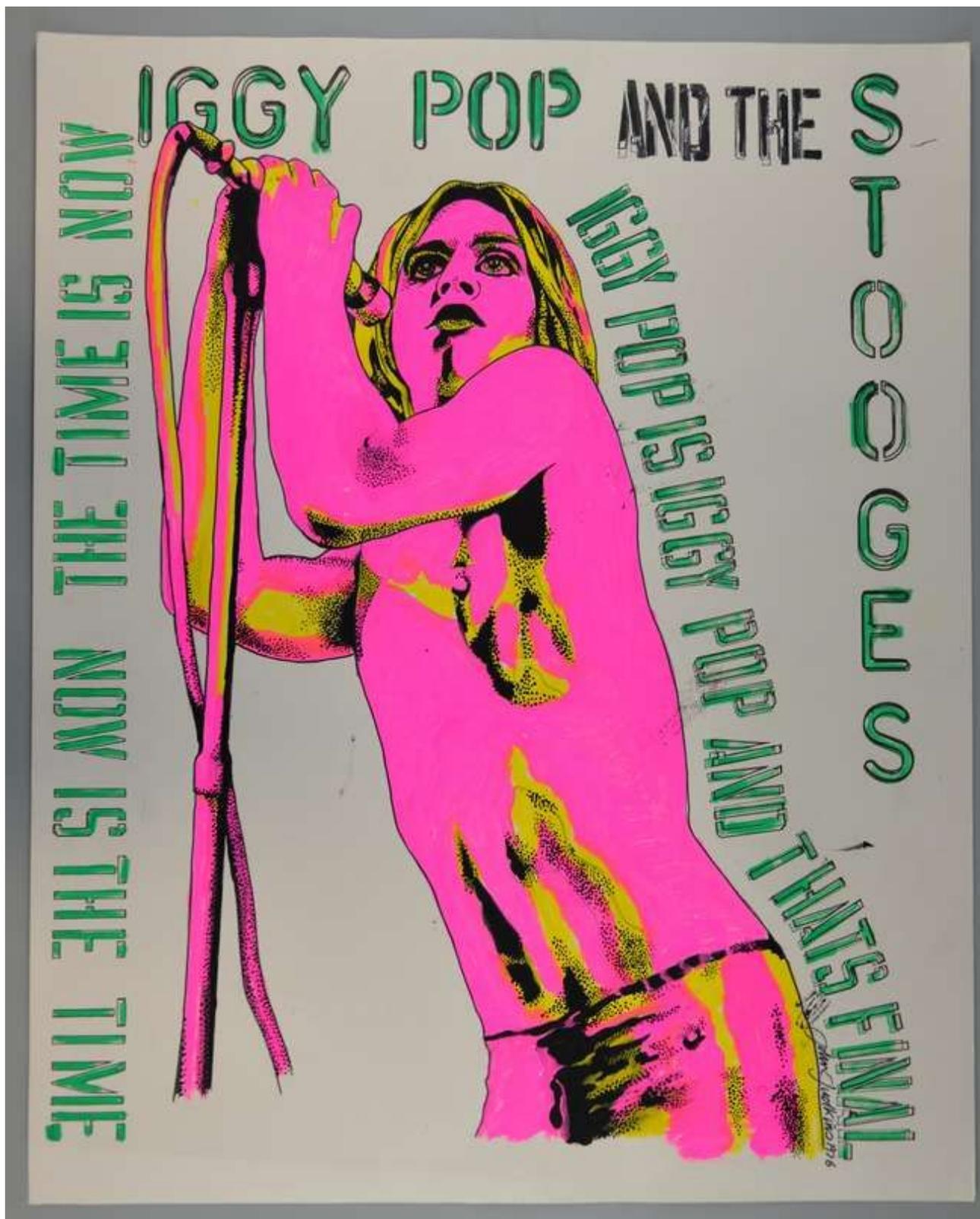


18 [BURROUGHS (William S. Jr.)] (Subject), [SOMMERVILLE (Ian)] (Photographer). [Portrait in profile of Burroughs at the 'Beat Hotel']. Vintage print produced soon after the session. 8.9 x 12.7 cm., b&w, signed and inscribed on the verso by Sommerville and Brion Gysin. Paris, c.1961. £1500.00

Old pinholes on three corners, slightly edgeworn, A crisp copy of a rarely seen image with the best association and provenance. One of the best old by/of photos I have encountered, albeit a trifle bijou. 2 similars photographs were included on p-44 'Brion Gysin: Dreamachine', 2010, attributed to Antony Balch. We can find no references to this very rare photo by Sommerville who died young, so there's little association material in both the commercial and institutional world.

The neat and elegant inscriptions by Sommerville and Gysin respectively, in black and purple ink, read: "photo by Ian Sommerville 7 [in a circle]" and "painting by Brion Gysin projected on the face of William Burroughs Beat Hotel Paris 1961 foto: I.S."

He was arguably one of the most important people in WSB' and Gysin' lives, who was profoundly gifted with the technical ability raise up their artistic visions into reality. Indeed, the image of Gysin's painting on Burroughs' face was possibly projected by an epidiascope made by Sommerville. An intriguing photograph showing the collaborative, multimedia approach of the three minds working together. Visual evidence from one of the most fertile and interesting of periods in Burroughs' creative development.



19 [IGGY AND THE STOOGES], JUDKINS (John). (Artist). [Iggy Pop and The Stooges. The Time is Now. Now is The Time. Iggy Pop is Iggy Pop and That's Final].

Original drawing. 24.93 x 59.06 cm., inks and paint in neon pink, and yellow highlighted in black, titles in green within Letraset outlines, on stiff white paper, signed by the artist and dated 1976. £750.00  
 Near fine, crisp colours. No Judkins in V&A though they do have one of Iggy's stage worn t-shirts from 1977).

Judkins designed a number of rock themed posters for Hendrix's boutique of choice 'I Was Lord Kitchener's Valet' including a famous one of Bob Dylan, Roger Daltrey and Robert Plant. This delightfully naive example was based on Mick Rock's iconic 1972 portrait of James Osterberg for the album cover of 'Raw Power'.

**KOCH'S ANTEDILUVIAN MUSEUM.**



**WILL CLOSE IN A FEW DAYS.**

**Missourium Theristocaulodon**

TOGETHER WITH THE LARGEST COLLECTION OF  
**AMERICAN FOSSIL REMAINS IN EUROPE,**  
 IS NOW OPEN FOR EXHIBITION,  
 AT  
**EGYPTIAN HALL, PICCADILLY.**

These unparalleled Gigantic Remains, when its huge frame was clad with its peculiar fibrous integuments, and when moved by its appropriate muscles, was monarch over all the Antediluvian the Mammoth, and even the mighty Iguanodon may easily have crept between his legs, and now is universally acknowledged by all the European and American men of science, to be the greatest Phenomenon ever discovered in Natural History. On viewing this vast relic, which after lying prostrate in the bosom of the earth for Thousands of Years, now standing erect in all its grandeur, the beholder will be lost in wonder and amazement, at its immensity and perfect preservation.

The MISSOURIUM was discovered in 1848, after Five Months' labour, in N. lat. 40. W. lon. 90.

**Its LENGTH is 30 Feet, its HEIGHT near 15 Feet,**  
 From Point to Point of the Tusks, 21 Feet.

There will also be exhibited, Specimens of FIVE SPECIES OF GENUS TETRACAULODON, with Microscopical Sections of their Tusks, also Three Species of the GENUS MASTODON.

Mr. A. KOCH, the discoverer of this Collection, is present to give explanations of the Specimens.

**LETUS on the MISSOURIUM, or LASTINGLY MISSOURIUM, from the Dublin Mail, January 26, 1848**

In days before the flood, content with life,  
 And stoutly mounted in deadly strife,  
 Remains, from olden days, remains plain,  
 On plains, in search of prey, beyond the main,  
 The first of earth was slain by the wood—  
 Condemn himself on the night, and die!  
 What creature my flock of the ocean zone  
 Have seen and disappear without a trace,  
 Hiss, and, and hiss from nature's plastic hand,  
 Thus did the world's first fossil form—  
 These living were then, it were not in vain  
 To say we've still seen the first age!

**ADMISSION, ONE SHILLING.**

Pamphlets containing a description of the Missourium, with its supposed habits, Indian tradition concerning it, &c. &c. can be had at the Doors.

Doors open from Nine in the Morning till Dark.

20 [KOCH Albert C.]. [Koch's Antediluvian Museum: Missouriium Theristocaulodon].

Original poster/flyer. 4to. (280 x 202 mm), headline, 1 woodcut illustration and printed text in black on recto only. Piccadilly, (London), c.1843. £1, 000.00.

A trifle creased and nicked, small lost area on lower edge not affecting text or image.

To all intents and purposes this early ephemeron is unique, we can find no copy in the BritIsh Museum (though the Theristocaulodon now lives there), Smithsonian or Worldcat.

Heralds the closure 'in a few days' of Koch's Antediluvian Museum at the Egyptian Hall, Piccadilly, displaying the 'Missouriium Theristocaulodon' and the 'largest collection of American fossil remains in Europe'.

The rather wonderful woodblock portrays The 'Missouriium Theristocaulodon' itself, complete with 'unique tusks' by the side of an Indian elephant and mahout and, rather oddly, a Native American to furnish scale.

Dr. Koch, possible co-founder of the St. Louis Museum, was a fossil-hunter, an enthusiastic natural historian and a promoter with a Vaudevillian shtick, or perhaps rather more P.T. Barnum. Koch found the 'Missouriium Theristocaulodon', sometimes called the 'Leviathan Missouriensis', by/in Missouri's Pomme de Terre RIver. In despair at lessening interest in his inventory of discoveries led to the tour and eventual sale of the collection to the British Museum. The BM, rather pragmatically reassembled the skeleton into a mastodon and it is still on display in Bloomsbury.

The text trumpets that "These unparalleled Gigantie Remains, when its huge frame was clad over its peculiar fibrous integuments, and when moved by its appropriate muscles, was Monarch over all the Animal Creations; the Mammoth, and even the mighty Iguanodon may easily have crept between his legs, and now is universally acknowledged by all the European and American men of science, to be the greatest Phenomenon ever discovered in Natural History ... The Missouriium was disinterred in 1840, after Five Months' labour, in N. lat. 40, W. lon. 95."

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