

## **Ray Johnson's Personal Library, 1901-1994**

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Finding aid prepared by Diana Bowers, Kerry Elkins and Maria Ilario

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## Collection Overview

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**Repository:** Ray Johnson Estate, Richard L. Feigen & Co.

**Title:** Ray Johnson Personal Library

**Dates:** 1901-1994

**Extent:** 35.83 Linear feet

**Language:** English

**Abstract:**

This collection contains the personal library of the artist Ray Johnson. Johnson collected a variety of books and periodicals over his lifetime, a mix of fiction and nonfiction works, spanning a range of subjects including the arts, natural sciences, language, religion, biography and literature. The collection is organized by shelf number, listed in roman numeral format, and arranged alphabetically by last name of creator.

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**Preferred Citation:**

Ray Johnson Personal Library, 1901-1994. Ray Johnson Estate, Richard L. Feigen & Co.

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## Biographical Note

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Ray Johnson was a collage artist, performance artist, pioneer mail artist, and early conceptualist. Born in Detroit, Michigan on October 16, 1927, Johnson was raised in a working class neighborhood and attended Cass Technical High School from 1942 to 1944 for drawing and graphic design. Before leaving Detroit in the summer of 1945, he also studied at the Detroit Art Institute and spent a summer in a drawing program at Ox-Bow School in Saugatuck, Michigan, an affiliate of the Art Institute of Chicago. He was then enrolled at Black Mountain College (BMC) from 1945 to 1948, studying under Josef Albers, Ilya Bolotowsky, Lyonel Feininger, Alvin Lustig, Robert Motherwell, and Paul Rand.

In early 1949, Johnson moved to New York City with BMC colleagues Richard Lippold and John Cage and became an active participant in the downtown art scene. Alongside the American Abstract Artists group, Johnson painted geometric abstractions heavily influenced by the imagery of his former professor, Josef Albers. Johnson later destroyed most of this work, having turned to collage.

In 1950's, Johnson made "moticos," what he called small-scale collages that featured images from popular culture. He often engaged strangers, sharing his small works with the public and sometimes recording their reactions. He remained elusive, avoiding fame, and continued to do so throughout his life.

By the 1960's, Johnson supplemented his collage work with mail art, sending drawings, texts, xerographic copies, and ephemera to an international network of recipients that he built up over time. This culminated in the creation of the New York Correspondence School in 1968 and pervaded until 1973, when Johnson declared the "death" of the "New York Correspondance School" in an unpublished letter to the Obituary Department of *The New York Times* but continued to practice mail art under this and other rubrics. From 1968-1974, Johnson produced an ambitious body of work, received critical attention on the pages of *Artforum*, and was featured in several major exhibitions.

Johnson was an early instigator of performance art, actively participating in events by James Waring and Susan Kaufman, among others, and staging his own starting in 1957 that included "Funeral Music for Elvis Presley" and "Lecture on Modern Music." Johnson's compositions were performed at The Living Theatre and during events such as the Fluxus "Yam Festival" of 1963. From 1961 on, Johnson periodically staged events he called "Nothings," described to his friend William S. Wilson as "an attitude as opposed to a happening," which would parallel the "Happenings" of Allan Kaprow and later Fluxus events. The first of these, "Nothing by Ray Johnson," was part of a weekly series of events in July 1961 at AG Gallery, a venue in New York operated by George Maciunas and Almus Salcius. Johnson's second Nothing took place at Maidman Playhouse, New York, in 1962. Furthermore, the carefully orchestrated circumstances of his suicide on Friday the 13th, 1995 have prompted the suggestion that the process of his drowning was his "final performance."

Beginning in 1976, Johnson began creating silhouettes of friends, acquaintances, and prominent figures. He referred to these works as his "silhouette portraits" or "silhouette univeristy." Subjects who agreed sit

for one of these “portraits” would have their left-facing portrait traced on paper. Johnson would then cut multiple copies of the silhouettes from black construction paper and incorporated them into his collages.

On June 3, 1968, the day Valerie Solanas shot Andy Warhol, Johnson was mugged at knifepoint in lower Manhattan. These traumatic events, coupled with the assassination of Bobby Kennedy, spurred Johnson move to Glen Cove, Long Island, to a house he described as a "small white farmhouse with a Joseph Cornell attic." He then relocated to nearby Locust Valley, where he lived in ever-greater reclusiveness. As his contemporaries became famous, Johnson gradually but purposefully closed off his private life and dwelling, but still maintained connections via his mail art, the telephone, and various activities in the Locust Valley community. Johnson, referring to himself as a “mysterious and secret organization,” eventually achieved legendary status as a “pure,” completely un-commercial artist. His underground reputation bubbled beneath the surface into the 1980s, despite his physical absence from the scene. Johnson’s presence continued to be felt by those who admired him including Jasper Johns, James Rosenquist, Roy Lichtenstein, Andy Warhol, Christo and Jeanne-Claude, Chuck Close, Robert Rauschenberg, and a close circle of friends, admirers, and collectors. Only a handful of people were ever allowed into his house and around 1978, he ceased to exhibit or sell his work commercially. In contrast to his physical seclusion, Johnson's pre-digital network of correspondents increased exponentially. Johnson feverishly developed richer and more complex collages.

On January 13, 1995, Johnson was seen dressed in black diving off a bridge in Sag Harbor, Long Island and backstroking out to sea. Many aspects of his death involved the number "13": the date, his age, 67 ( $6+7=13$ ), as well as the room number of a motel he had checked into earlier that day, 247 ( $2+4+7=13$ ). There was much speculation amongst critics, scholars, admirers, and law-enforcement officials about a “last performance” aspect of Johnson’s drowning. After his death, hundreds of collages were found carefully arranged in his Long Island home. A retrospective at the Whitney Museum of American Art (1999), began the process of re-introducing Johnson’s work to a broader audience. Johnson is considered one of the major artistic innovators of the second-half of the 20th century within the critical community.

Richard L. Feigen & Co. now manages the estate of Ray Johnson.

## **Scope and Content**

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This collection contains books from Ray Johnson's personal library. The collection includes 384 books, the bulk of which consists of nonfiction books on various topics of art, in addition to anatomy, zen, psychology, home improvement and economics. His book collection also contains a number of fiction works such as children's books, novels, and poems.

Following Ray Johnson's death, Richard L. Feigen & Co. began managing his estate. This collection of books and periodicals were found in Johnson's home. The materials were kept in boxes in no particular order.

Note: The Archive also houses Ray Johnson's collection of periodicals and artists books.

## Administrative Information

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**Publication:** Ray Johnson Estate 1/25/2016

**Access:** Open to qualified researchers.

**Copyright:** Ray Johnson Estate, Courtesy Richard L. Feigen & Co.\*

**Provenance:** Purchased by Richard L. Feigen & Co. in 1995 as part of the Ray Johnson Estate.

\* For permission to publish, please contact the Estate.

### Processing Note:

The collection is permanently housed on shelves at the Ray Johnson Estate Archive. They are arranged in alphabetical order by author's last name or the last name of the institution who published the text. There was no previous arrangement; the books had been housed in Ray Johnson's home in no discernible order.

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### Related Materials:

Digitized images of related materials can be viewed on the Ray Johnson Estate website, [www.rayjohnsonestate.com](http://www.rayjohnsonestate.com). Additional archival materials, including Ray Johnson's periodical and artists book collection, are available for researchers at the Estate Archive at the Richard Feigen Gallery, 34 East 69th Street, New York, NY.

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### Controlled Access Headings:

Corporate Name:

- Richard L. Feigen & Co.
- Ray Johnson Estate

Genre(s):

- Personal Library
  - Fiction
  - Non-fiction
  - Periodical

## Collection Inventory

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Books are arranged alphabetically by author, then by title.

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### Shelf I

- Abell, George O. *Realm of the Universe*. Philadelphia: Saunders College Publishing, 1984.  
*Note: It is a textbook. The back cover has been removed as well as the first few pages. Page 169, with images of the surface of Mercury, is bookmarked with a torn Interview subscription card. Inside cover has blue ballpoint pen text: "Property of:" with the name and address crossed out to the point of illegibility.*
- Abelson, Paul. *English Yiddish Encyclopedic Dictionary*. New York: Hebrew Publishing Co., 1924.  
*Note: Johnson refers to this book in his 1982 interview with Henry Martin. Many pages have been torn out or had sections cut from them; these sections are often found in Johnson's mail art and collages.*
- Aguiar, Fernando. *Il Encontro Nacional de Intervenção e Performance*. Amadora, Portugal: Associação Poesia Viva, 1988. Exhibition catalogue.  
*Note: Page 62 is marked with a white envelope; there is a photo of Ray Johnson on the page.*
- Anastasi, William and Thomas McEvelley. *William Anastasi: A Selection of Works from 1960-1989*. New York: Scott Hanson Gallery, 1989. Exhibition catalogue.  
*Note: Signed by artist on first page.*
- Anderson, Alexandra and B.J. Archer. *SoHo: The Essential Guide to Art and Life in Lower Manhattan*. New York: Art in America and Simon and Schuster, 1979.  
*Note: Scrap paper marking page 17 (picture of Ed Higgins's homage to Ray Johnson).*
- Arakawa, Shusaku. *Arakawa*. Milan: Padiglione d'Arte Contemporanea, Edizioni Nava Milano Spa, 1984. Exhibition catalogue.
- Baigell, Matthew. *Charles Burchfield*. New York: Watson-Guption Publications, 1976.
- Ballerini, Julia. *Sequence (con) Sequence: (sub)Versions of Photography in the 80s*. New York: Aperture in Association with the Edith C. Blum Art Institute, Bard College, 1989.
- Banana, Anna. *About Vile : A Book*. Vancouver, B.C., Canada : Banana Productions, 1983.
- Bancroft, Anne. *Zen: Direct Pointing to Reality*. London: Thames and Hudson, 1979.  
*Note: 1BVs2n.*



- Barbera, Lucio. *Coco Gordon: Il Sogno del Tempo*. Messina: Padiglioni della Fiera, 1990.  
*Note: Signed, note about nothingness to Ray Johnson for his birthday, photo on page 56.*
- Barnouw, Eric. *The Magician and the Cinema*. New York: Oxford University Press, 1981.  
*Note: This book was WITHDRAWN from the Bryant Library in Roslyn, New York. Also, there is underlining on pages: 11, 12, 16, 30, 32, 35, 38, 41-43, 77, 81, and 87. Most of the underlining is of references to images, projection, light and magic.*
- Barreto-Rivera, Rafael, Paul Dutton, Steve McCaffery, and B.P. Nichol. *The Prose Tattoo: Selected Performance Scores*. Milwaukee, WI: Membrane Press, 1983.  
*Note: Note on torn index card tucked into front that reads, "12/15/[illegible] Ray: The Lovely Lady Boss at Grolier said: 'Have you seen this—we haven't sold a copy yet'" and on the verso the note continues, "and I think it's even worse imitation A.M. Fine than John Cage. Love – [illegible signature]." In different ink and handwriting, the verso is dated "Spr '87." Authors are also known as "The Four Horsemen."*
- Barthes, Roland. *Roland Barthes*. Berkeley and Los Angeles: Hill and Wong, 1977.
- Basho. *On Love and Barley: Haiku of Basho*. Translated by Lucien Stryk. Middlesex, England: Penguin Books Ltd., 1985.
- Battcock, Gregory. *Minimal Art: A Critical Anthology*. New York: Dutton & Co, 1968.
- Battcock, Gregory. *Breaking the Sound Barrier A Critical Anthology of the New Music*. New York: E.P. Dutton, 1981.
- Bee, Andreas and Christmut Präger. *Blau: Kaleidoskop einer Farbe [Blue: Kaleidoscope of a Color]*. Heidelberg: Heidelberger Kunstverein, 1990. Exhibition catalogue.  
*Note: A blank and empty envelope marks page 163, on which there is a reproduction of a text and drawings by Ray Johnson. The text refers to this work on page 78. The endnote identifies it as the undated answer to a letter sent June 27, 1988.*
- Behn, Harry. *Cricket Songs: Japanese Haiku*. New York: Harcourt, Brace & World, 1964.  
*Note: Circling of the authors Basho, Buson, Shiki, Issa for their quotes; last page ripped out. This book was discarded by the Glen Cove Public Library.*
- Benét, William Rose. *The Reader's Encyclopedia*. New York: Thomas Y. Crowell Company, 1965.
- Bently, Robert. *Volkswagen Rabbit/Scirocco Service Manual 1980 Gasoline Models Including Pickup Truck*. Cambridge, Massachusetts: Robert Bently Inc., 1980.

*Note: envelope used as bookmark for pages 26 and 27, which pertain to the engine and clutch maintenance/construction.*

Bergé, Carol. *Fierce Metronome: The One-Page Novels, and Other Short Fiction*. New York: Window Editions, 1981.

*Note: Note from author to Ray Johnson inside front cover: "For Ray, always. Love, Carol 1987 ALBQ."*

Bergé, Carol. *Secrets, Gossip & Slander*. New York: I Reed Books, 1984.

*Note: Autographed, to Ray Johnson, with two mathematical symbols as part of salutation.*

Berger, John. *And Our Faces, My Heart, Brief as Photos*. New York: Pantheon, 1984.

*Note: Signed by author.*

Berger, John. *Permanent Red*. London: Writers and Readers Publishing Cooperative Ltd., 1960.

*Note: "Wilson" written on first page (William S. Wilson?).*

Cirker, Blanche, ed. *1800 Woodcuts by Thomas Bewick and His School*. New York: Dover Publications, 1962.

*Note: Second woodcut figure is cut out on title page.*

Billout, Guy. *Number 24*. New York: Harlin Quist, 1973.

Bleus, Guy. *Mail Art Manual: Do Viajante em Portugal*. Heusden-Zolder : Cultuurcentrum Heusden-Zoder, 1991.

*Note: Has contribution from Ray Johnson on page 12, page 22 is flagged (writing of Shozo Shimamoto that references Ray Johnson).*

Bleus, Guy. *W.A.A. [World Art Atlas]: Mail Earth Project*. Turnhout, Belgium: Warande, 1983.

*Note: Includes work by Ray Johnson. Limited edition, 342/800.*

Bleus, Guy. *Art Is Books*. Hasselt, Belgium: Provinciale Centrale Openbare Bibliotheek, 1991.

*Note: Ray Johnson books on pages 62-63.*

Blofeld, John. *I Ching*. New York: Dutton, 1968.

*Note: First page rough pencil sketch of man in "blue shirt" and trousers. Written above the figure in red felt tip "Roberta + Greg Saunders 29 to 32." Second page ripped out; underlining on pages 29, 31, 32 and pencil marks throughout.*

Blythe, Ronald, ed. *The Pleasures of Diaries, Four Centuries of Private Writing*. New York, NY: Pantheon Books, 1989.

Bockris, Victor. *The Life and Death of Andy Warhol*. New York: Bantam Books, 1989.

*Note: There is \$100 in cash in the front cover of the book. Pages 107 mentions Ray Johnson and page 117 mentions Marilyn Monroe for MoMA.*

Bockris, Victor and Gerard Malanga. *Up-Tight: The Velvet Underground Story*. London: Omnibus Press, 1983.

*Note: Dedication on second page: "To Ray, in appreciation celebration, dedication, implication and ramification of this late night appearance. Oct 9 1984 N.Y.C. with love and thanks forever as of always, Victor Bockris."*

Boltin, Lee. *Closed on Account of Death. Not Sam!*. New York: Ballantine Books, 1977.

Bourdon, David. *Warhol*. New York: Harry N. Abrams, Inc., 1989.

*Note: An envelope marks page 46; photocopied pages in page 62; cut-out on page 178; envelope marking page 232 with a letter in it from Phyllis about the "Ga- RAGE" Museum.*

Bourgeois, Jean-Louis. *Spectacular Vernacular: A New Appreciation of Traditional Desert Architecture*. Salt Lake City, UT: Peregrine Smith Books, 1983.

Bell, Elizabeth S., ed. *Words That Must Somehow Be Said: Selected Essays of Kay Boyle 1927-1984*. San Francisco: North Point Press, 1985.

Bradshaw, Dove. *Dove Bradshaw: Works 1969-1993*. New York: Sandra Gering Gallery, 1993.

*Note: Inscription on title page: "For Ray, from, Dove Bradshaw." Text is the transcript of a conversation between John Cage and Thomas McEvilley.*

Brainard, Joe. *New Work*. Los Angeles: Black Sparrow Press, 1973.

Breton, André. *Il Cadavre Squisito, La Sua Esaltazione [The Exquisite Corpse, Its Exaltation]*. Milan: Galleria Schwarz, 1975. Exhibition catalogue.

Britton, Burt. *Self Portrait: Book People Picture Themselves, from the Collection of Burt Britton*. New York: Random House, 1976.

*Note: Ray Johnson's bunnyhead "portrait" is on page 243.*

Bock, Manfred. *De Stijl 1917-1931: Visions of Utopia*. New York: Abbeville Press, 1982.

*Note: 2 copies. Introduction by Hans L.C. Jaffé.*

Broi, Gianni. *La Posta in Gioco: La Comunicazione Postale come Creatività Artistica [The Post in Jest: Postal Communication as Artistic Creativity]*. Florence: Dipartimento per l'informazione e l'editoria della Presidenza del Consiglio dei Ministri, 1990. Exhibition catalogue.

*Note: Book has been badly water damaged. Fluxus and Ben Vautier are referenced on page 12, Ryosuke Cohen on page 77, John Held, Jr. on page 104, and Ray Johnson on pages 28 and 48. There are bibliographic notes on page 129, and a list of mail artists at the end of the book.*

Broodthaers, Marcel. *Marcel Broodthaers*. London: Tate Gallery, 1980. Exhibition catalogue.

Brown, Elizabeth A. *The Living Object: The Art Collection of Ellen H. Johnson*. Oberlin, OH: Allen Memorial Art Museum, 1992. Exhibition catalogue.

*Note: Ray Johnson drawing of a Tender Buttons face on the cover.*

Brown, Julia and Bridget Johnson, eds. *The First Show: Paintings and Sculpture from Eight Collections 1940—1980*. Los Angeles: The Museum of Contemporary Art, 1983.

*Note: Page 35 (beginning of Dominique de Menil section) is bookmarked with a strip of paper. Page 82 is bookmarked with a section of a purple paper pamphlet from the San Francisco Institute of Magical and Healing Arts, on which Ray Johnson has typed "April 9, 1991 Dear Diary, I can't stand Arsenio Hall and his pussy." The typed words are surrounded by a triangle drawn in pink marker.*

Brown, Norman O. *Life Against Death: the Psychoanalytical Meaning of History*. New York: Vintage Books, 1959.

Bruns, Gerald L. *Modern Poetry and the Idea of Language: A Critical and Historical Study*. New Haven: Yale University Press, 1974.

*Note: From Port Washington Public Library, New York. Underlining on pages 1-7, 11, 13 - 15, 18, 26, 31, 32, 43, 56, 63-67, 71-82, 95-99, 138-139, 161, 189-197, 199-203, 205-206, 208-209, 211, 213, 216, 218-219, 221, 232-236, 238-240, 242-262, 271, 273- 275, 279, 283, 286-291. Page 37 is dog-eared, and there is a circled reference on page 57.*

Burroughs, William and Brion Gysin. *The Exterminator*. San Francisco : Dave Haselwood Books, 1967.

*Note: The book appears to be a sort of interactive book wherein the reader may "rub" out or essentially pencil out certain words at the end of the narrative perhaps to reveal an alternative ending.*

Burroughs, William and Brion Gysin. *A Report from the Bunker*. Vermilion & Company, 1981.

*Note: Dedication "To Ray Johnson... in celebration of his fabulous portraits of William Burroughs! With love Victor."*

Bursill, Henry. *Hand Shadows to be Thrown Upon the Wall : A Series of Novel and Amusing Figures Formed by the Hand*. New York : Dover Publications, 1967.

Bursill, Henry. *More Hand Shadows to be Thrown Upon the Wall : Consisting of Novel and Amusing Figures Formed by the Hand*. New York : Dover Publications, 1971.

Bushmiller, Ernie. *How Sluggo Survives*. Princeton: Kitchen Sink Press, 1989.  
*Note: Cutouts and missing pages; one page of comic marked with piece of paper.*

## Shelf II

Cage, John. *A Year from Monday: New Lectures and Writings by John Cage*. Middletown, CT: Wesleyan University Press, 1963.

Cage, John, et al. *John Cage Happening & Fluxus*. Florence: Galleria Vivita, 1988.  
*Note: Ray Johnson collages on pages 51 and 52.*

Calas, Nicholas. *Art in the Age of Risk*. New York: E.P. Dutton & Co., Inc., 1968.  
*Note: Typed note to Albert. M. Fine from Jo Baer on title page.*

Calvesi, Maurizio, et al. *Su Marcel Duchamp*. Naples: Framart-Studio, 1975. Exhibition catalogue.

Calvocoressi, Richard. *Magritte*. Oxford: Phaidon, 1979.  
*Note: Front cover half cut off. Image that was removed is part of #6, The Magician's Accomplices.*

Camfield, William A. *Marcel Duchamp: Fountain*. Houston, TX: Houston Fine Art Press, 1989.  
*Note: Signed on title page "For Ray Johnson Bill Camfield 1/7/94."*

Capra, Fritjof. *The Tao of Physics*. Berkeley: Shambhala, 1975.  
*Note: Front cover scored with lines and spirals, page 26 in chapter titled "Knowing and Seeing" is marked with a piece of toilet paper. Note in the back cover about Special Relativity and General Relativity (not Ray Johnson's handwriting), includes a chapter about Buddhism.*

*Car Owning Made Easier...A Guide to Becoming a Smarter Owner/ Driver/ Tinkerer*. Dearborn, MI: Ford Motor Company, Customer Service Division, 1973.  
*Note: Several typed pages found at beginning of chapter 9 [these are no longer present].*

Carr, Archie. *The Reptiles*. New York: Time Incorporated, 1963.  
*Note: From the Glen Cove Public Library.*

Carr, Simon, Sam Farber, and Allen S. Weiss. *Portraits from the Outside: Figurative Expression*

*in outsider Art*. New York: Grægfæx, 1990. Exhibition catalogue.  
*Note: A circle has been cut from the center of the front cover. Back cover missing.*

Carter, Curtis L., Jack W. Burnham, and Edward Lucie-Smith. *Richard Lippold: Sculpture*. Milwaukee, WI: Patrick and Beatrice Haggerty Museum of Art, Marquette University, 1990.

Carter, Curtis L. *Dolls in Contemporary Art: A Metaphor of Personal Identity*. Milwaukee, WI: Patrick and Beatrice Haggerty Museum of Art, 1993.

Caruso, Luciano. *Notebook*. Florence: SPES-Salimbeni, 1980.

Cathcart, Linda L. *The Americans: The Collage*. Houston, TX: Contemporary Arts Museum, Houston, 1982.

Caughey, Patrick and Judith Ryan. *Picasso*. Victoria: International Cultural Corporation of Australia, Ltd., 1984.

Cederholm, Theresa Dickason. *Afro-American Artists: A Bio-Bibliographical Directory*. Boston: Trustees of the Boston Public Library, 1973.  
*Note: Ray Johnson is mistakenly included on page 150, which he marked with a blank and empty Nassau Museum of Fine Art envelope.*

Chambers, Bruce W. *Old Money: American Trompe L'oeil Images of Currency*. New York: Berry-Hill Galleries, 1988.

Charlip, Remy. *Arm in Arm*. New York: Parents Magazine Press, 1969.

陈坦撰 [Chen tan]. *中西回史日历* [Zhong xi hui shi ri li]. Beijing: 中华书局 [Zhong hua shu ju], 1962.  
*Note: This is a calendar of some sort, with pages of numbers in tables.*

Clayson, Alan and Spencer Leigh. *Aspects of Elvis Tryin' to Get to You*. London: Sidgwick & Jackson, 1994.  
*Note: Photo page with Ray Johnson's Elvis Presley I is marked as well as page 247, which cites Ray Johnson as "the first professional artist to depict Elvis."*

Close, Chuck, Lisa Lyons, and Martin L. Friedman. *Close Portraits*. Minneapolis: Walker Art Center, 1980.  
*Note: 2 copies, bookmark and receipt on page 46-47; one copy has crisscrossed grid-markings in marker on front cover.*

Cobb, Hubbard, ed. *The Complete Home Handyman's Guide*. New York: William H. Wise, 1948.

*Note: Introductory pages missing. Pages 224 and 246 are bookmarked with slips of paper.*

Cocteau, Jean. *The Impostor*. Trans. Dorothy Williams. New York: Noonday Press, 1957.

Colacello, Bob. *Holy Terror: Andy Warhol Close Up*. New York: Harper Collins, 1990.

Collischan Van Wagner, Judy, Paul Cummings, and Daniel Robbins. *Walter Murch*. Greenvale, NY: Hillwood Art Gallery, Long Island University, 1986.

*Color Treasury: Military Uniforms; the Splendour of the Past*. New York: Crescent Books, 1973.

*Note: IBVs2n.*

Conarroe, Joel, ed. *Six American Poets: An Anthology*. New York: Random house, 1991.

*Note: Signed "Feb 19, 1993, For Ray Johnson, from an admiring Pen pal, From Joel Conarroe, NYC."*

Conarroe, Joel, ed. *Eight American Poets: An Anthology*. New York: Random House, 1994.

*Note: Note from author in front of book: "October 27, 1994. For Ray Johnson, who clearly needs no editor in his own special art. With admiration, Joel Conarroe."*

Conner, Bruce. *Assemblages, Paintings, Drawings, Engraving Collages 1960-1990*. Santa Monica: Michael Kohn Gallery, 1990.

Costa, Corrado. *The Complete Films*. Trans. Paul Vengelisti. San Francisco: Red Hill Press, 1983.

*Note: With note from author to Ray Johnson and highlighted sections in a poem about "nothingness."*

Craig, Kate, et al. *Art & Correspondence from the Western Front*. Vancouver: Western Front, 1979.

*Note: Inscribed on first page: "Best wishes for the 80s from Michael and Vincent."*

Crane, Michael and Mary Stofflet, eds. *Correspondence Art*. San Francisco: Contemporary Arts Press, 1984.

*Note: 2 copies, one with photograph of a Ray Johnson work "A Star Is Born" and a banana. One is from a library.*

Cravan, Arthur. *Arthur Cravan: Poète et Boxeur*. Paris: Galerie 1900-2000, 1992.

Crevel, René. *Difficult Death*. Trans. David Rattray. San Francisco: North Point Press, 1986.

*Note: Foreword by Salvador Dalí.*

Crevel, René. *Babylon*. Trans. Kay Boyle. San Francisco: North Point Press, 1985.

*Note: Bookmark on page 123 on which written "140 ... 162 salon of bottom of lake. My skin looked as though I had slept in it."*

Dahl, Arthur. *Mark Tobey / Art and Belief*. Oxford: G Ronald, 1984.

Dalton, David. *James Dean: The Mutant King*. San Francisco: Straight Arrow Books, 1974

*Note: page 351, Ray Johnson photo.*

Dalton, David and Ron Cayen. *James Dean: American Icon*. New York: St. Martin's Press, 1984.

Dawson, Fielding. *Virginia Dare: Stories 1976-1981*. Santa Barbara: Black Sparrow Press, 1985.

Decker, Edith. *Vom Verschwinden der Ferne: Telekommunikation und Kunst [From the Disappearance of Distance: Telecommunication and Art]*. Cologne: DuMont, 1990. Exhibition catalogue.

*Note: Ray Johnson works listed pages 12-13. A Ray Johnson postcard to Dick Higgins is pictured on page 95 and the page is bookmarked with a slip of paper. Two other Ray Johnson works are pictured on pages 96 and 144. Johnson is listed in the index on page 352 and the page is bookmarked with a slip of paper.*

Deitch, Jeffrey. *Cultural Geometry*. Manchester, NH: DEKA Foundation, 1988.

*Note: Cut out on page 47-48 in the shape of a long oval. Bookmark between pages 50 and 51 with Ray Johnson's handwriting: "Katharina Fritsch [page 50 shows her work] Jablonka Galene Cologne Johnen + Schötte Cologne" as well as a seven-sided polygon with the label "Nonaga." Snake drawings and scratches on pages 44, 46, 48, 50, 51, 54, 56, 57, and 61. Corner cut off of page 57. Square drawing and scratches on page 59.*

Deitch, Jeffrey and Dan Friedman. *Artificial Nature*. New York: DESTE Foundation for Contemporary Art, 1990.

DePaoli, Geri, ed. *Elvis + Marilyn: 2x Immortal*. New York: Rizzoli, 1994.

*Note: Ray Johnson's "Marilyn Monroe's Mother's Potato Masher" on page 90.*

Derrida, Jacques. *Writing and Difference*. Trans. Alan Bass. Chicago: University of Chicago Press, 1978.

Derrida, Jacques. *Signésponge=Signsponge*. Translated by Richard Rand. New York: Columbia University Press, 1984.

*Note: Note in pencil on page xi, "appall;" note on back cover, "E 130."*

Derrida, Jacques. *The Post Card: From Socrates to Freud and Beyond*. Trans. Alan Bass. Chicago: University of Chicago Press, 1987.



Derrida, Jacques. *Cinders*. Trans. Ned Lukacher. Lincoln: University of Nebraska Press, 1991.

D'Harnoncourt, Anne and Kynaston McShine, eds. *Marcel Duchamp*. New York: The Museum of Modern Art, 1973.

*Note: 3 copies. Copy 1 has note on cover page, "For Ray Johnson, sun-ray, moon-ray... (illegible)"; includes "water writes always in plural." Page 142 referenced also in note in "Illustrations for Gargantua and Pantagruel by Rabelais."*

*In copy 2, a ripped/removed cover of Antiques Journal marks page 307, which has a photograph of a plaster cast and leather relief of "Étant donnés."*

### Shelf III

Digby, John & Joan, *The Collage Handbook*, London: Thames & Hudson Ltd, 1985.

*Note: page of looseleaf with a star on page 152, page about Ray Johnson.*

Di Prima, Diane. *Freddie Poems*. Point Reyes, CA: Eidolon Editions, 1974.

*Note: It appears the author published the book herself. There is an inscription from the author to Ray Johnson on the title page that reads, "133/500 Ray—w/love Diane." The author printed only 1000 copies of the book, 500 of which were to be given to friends of Fred Herko and herself. It may be assumed that this copy is the 133rd of the 500 gifts.*

Di Prima, Diane, and LeRoi Jones, eds. *The Floating Bear: A Newsletter. Numbers 1- 37, 1961-1969*. La Jolla, CA: Laurence McGilverly, 1973.

*Note: "Hi, Ray! How goes it? Love, Diane" written inside. There is a drawing of a bunny by Ray Johnson below the inscription.*

Distel, Herbert. *The Museum of Drawers*. Zurich: Kunsthhaus, 1978.

*Note: Originally found in a cardboard shipping box, which is no longer present. Personalized by author to Ray Johnson. Mentions Johnson on pages 25 and 65.*

Divry, George C. *Greek Made Easy: A Simplified Method of Instruction in Modern Greek for School and Self Study*. New York: D.C. Divry, c1938.

*Note: Very fragile; pages have come undone.*

Donohue, Bonnie, et al, eds. *Mail, etc. Art: A Traveling Correspondence Art Exhibition*.

Boulder, CO: University of Colorado, 1979. Exhibition catalogue.

Dreyfus, Charles. *Happenings and Fluxus*. Paris: Galerie 1900-2000, 1989. Exhibition catalogue.

*Note: Ray Johnson works pp. 100-103.*

Duchamp, Marcel. *Manual of Instructions for Marcel Duchamp, Étant Donnés: 1. la chute d'eau 2. le gaz d'éclairage: Reflections on a New Work by Marcel Duchamp*. Philadelphia: Philadelphia Museum of Art, 1987.

*Note: Facsimile of the original ring binder of the manual of instructions for Étant donnés with an introduction by Anne d'Harnoncourt.*

Edson Fables, Russell. *What a Man Can See*. Penland, NC: The Jargon Society, 1969.

*Note: Orange Jacket in clear sleeve & note slipped in middle of book (4 copies, one shelved, 3 in dupes pile). "For Eddie Russia from Ray Johnson" & a Bunny head.*

Elmslie, Kenward, ed. *ZZZZ*. Calais: Z Press, Inc., 1975.

*Note: ISBN 0-915990-03-2. Frontispiece by Ray Johnson, "Eight Snakes."*

Epstein, Diana. *Buttons*. New York: Walker and Company, 1968.

*Note: The corner of page 15 is cut out. Ray Johnson wrote his name in pencil on the first page.*

Essoe, Gabe. *Tarzan of the Movies*. New York: Citadel Press, 1968.

*Note: Pages 41, 63-66, 71-78, 85, and 101-104 are ripped out; page 115 is half ripped out; portions of pages 120, 127, 135, 150 are cut out; some cut out pages were stuffed in the back of the book.*

Ferre, Mathilde. *Groupes Mouvements Tendances de l'art Contemporain Depuis 1945*. Paris: École Nationale Supérieure des Beaux-Arts, 1990.

*Note: Note on inside cover reads, "pour nos ami Ray été 1990 Paris rue de Seine." Page 105 mentions Ray Johnson, and is bookmarked with a letter in French from Phyllis [Stigliano] and Janice [Parente].*

Finch, Christopher and Linda Rosenkrantz. *Gone Hollywood: The Movie Colony in the Golden Age*. Garden City, NY: Doubleday & Company, 1979.

*Note: Photo on page 221 is partially cut out. Page 349 (chapter "Temperament") is marked with a slip of paper.*

Finkelstein, Nat. *Andy Warhol: The Factory Years*. New York: St. Martin's Press, 1989.

Fischer, Alfred M. *Übrigens Sterben Immer die Anderen: Marcel Duchamp und die Avantgarde Seit 1950 [Incidentally the Others Always Die: Marcel Duchamp and the Avant-Garde Since 1950]*. Cologne: Museum Ludwig, 1988. Exhibition catalogue.

Fischer, Hervé. *Art et Communication Marginale: Tampons d'Artistes [Art and Marginal Communication: Artists' Rubber Stamps]*. Paris: Balland, 1974.

*Note: There is a mail art section that mentions Ray Johnson, in French on page 11 and in English on page 24. Johnson's Buddha University is mentioned on page 26. There is a short biography of Johnson in French on page 147.*

Fishbein, Morris. *The New Illustrated Medical and Health Encyclopedia Volume 18: Uret-Zyme*.

New York: H.S. Stuttman Co., 1970.

*Note: The first (bibliographical) pages have been torn out. Also the pages regarding the female reproductive system have been ripped from the book and inserted into another section with diagrams of the circulatory and muscular systems.*

Ford, Charles Henri. *Silver Flower Coo*. New York: Kulchur Press, 1968.

Ford, Charles Henri. *Om Krishna I: Special Effects*. Rhinebeck, New York: Open Studio Print Shop, 1979.

*Note: There is a dated inscription from the author on the front page which reads, "Happy New Year Dear Ray from Charles and Sandra NYC 24. Xii.79."*

Ford, Charles Henri. *Om Krishna II: Special Effects*. Rhinebeck, New York: Open Studio Print Shop, 1981.

*Note: Inscription from the author to Ray Johnson which reads: "Homage to the rays of Ray Love, Charles" and in another handwriting, "love from Sandra." Dated "NYC 4 Dec 81."*

Ford, Charles Henri. *Out of the Labyrinth: Selected Poems*. San Francisco, CA: City Lights, 1991.

*Note: Bunny ears added to Ford's portrait at front and handwritten note on first page.*

Fort Worth Art Center Museum. *Drawings: An Exhibition of Contemporary American Drawings*. Fort Worth, TX: Fort Worth Art Center Museum, 1969. Exhibition catalogue.

*Note: Ray Johnson's "Shirley Temple Dollar Bill" (1969) is included. Mr. and Mrs. Richard Feigen are listed among the lenders to the exhibition.*

Foucault, Michel. *This is Not a Pipe*. Trans. James Harkness. Berkeley: University of California Press, 1982.

Fowlie, Wallace. *Rimbaud's Illuminations: A Study in Angelism*. London: Harvill Press, 1953.

Frankl, Lee. *Home Repairs Made Easy and 101 Ways to Increase the Value of Your Home*. Garden City, NY: Garden City Books, 1949.

*Note: There is an envelope stuck into page 156, which discusses the "installation of crickets" (crickets are metal pieces which reinforce a chimney). There is also a piece of paper in page 372, which discusses furnaces and pipes.*

Fricker, Hans-Ruedi et al. *I am a Networker (Sometimes)/Mail-Art and Tourism*. St. Gallen, Switzerland: Vexer, 1989.

*Note: Title page has been clipped with only a portion remaining intact. "no Ray Johns" is written on the remaining portion of the title page. The first two pages have rubber stamps and writing from Fricker to Johnson, some of which mentions Mark Bloch.*

- Fried, Edrita. *The Courage to Change: From Insight to Innovation*. New York: Grove Press, 1980.  
*Note: "Wilson" is written on first page in William S. Wilson's handwriting.*
- Friedman, B.H. *Whispers*. Ithaca, NY: Ithaca House Books, 1972.  
*Note: Inscription on first page: "To Ray, with Abby's and my admiration and best wishes, Bob 17 June 86 (the great day of the viewing!) and with thanks."*
- Friedman, B.H. *Coming Close: A Novella and Three Stories as Alternative Autobiographies*. New York: Fiction Collective, 1982.  
*Note: There is a bookmark at page 108.*
- Friedman, Ken and Mike Weaver. *Fluxshoe*. Cullompton, Devon, UK: Beau Geste Press, 1972.
- Fuller, R. Buckminster. *I Seem to Be A Verb*. New York: Bantam Books, 1970.  
*Note: With 2 loose papers of Ray Johnson's notes stuck into page 92B.*
- Gablik, Suzi. *Magritte*. London: Thames and Hudson, 1970.  
*Note: No dust jacket. Second page partially cut.*
- Gablik, Suzi. *Progress in Art*. New York: Rizzoli International Publications Inc., 1977.
- Gág, Wanda. *The ABC Bunny*. New York: Coward, McCann & Geoghegan, Inc., 1933.  
*Note: 2 copies, one from discard pile at Oyster Bay Public Library. One is stored in FRAGILE box.*
- Gág, Wanda. *Millions of Cats*. New York: Coward-McCann, Inc., 1928.  
*Note: Wrapped in plastic. Broken cover with cheetah print fabric attached.*
- Gelburd, Gail and Geri DePaoli. *The Transparent Thread: Asian Philosophy in Recent American Art*. Hempstead, NY: Hofstra University, 1990.
- Geldzahler, Henry. *Pop Art 1955-70*. Australia: International Cultural Corporation of Australia Ltd., 1985.  
*Note: 2 copies; one is hardcover and one is softcover. Ray Johnson's "Elvis Presley No. 1" and "James Dean" on pages 34 and 35. Also, Johnson is mentioned in the index.*
- Gerstner, Karl. *Freunde und freunde, friends und freund: Karl Gerstner, Diter Rot, Daniel Spoerri, André Thomkins und Freunde*. Stuttgart: Edition Hansjörg Mayer, 1969.
- Getz, Ilse and Curt Heigl. *Ilse Getz: Paintings, Collages, Constructions*. Nürnberg: Kunsthalle Nürnberg, 1978.

Getz-Preziosi, Pat, Elizabeth Oustinoff and Jack L. Davis. *Early Cycladic Art in North American Collections*. Richmond, VA: Virginia Museum of Fine Arts, 1987.

Gins, Madeline. *Word Rain or a Discursive Introduction to the Intimate Philosophical Investigations of Greta Garbo It Says*. New York: Grossman Publishers, 1969.

Gins, Madeline. *Arakawa*. Düsseldorf: Städtische Kunsthalle Düsseldorf, 1977.  
*Note: Inscribed on title page. "To Ray, [drawing of cylinder] [illegible signature—possibly Arakawa] 1978" and "Dear Porayet, Will have seen [stack of lines with arrow] through by yOu toO. Love, Madeline, 1978Whatapnil."*

Gins, Madeline. *Pour ne pas Mourir/To not to Die*. Giromagny, France: Szika, 1987.  
*Note: Inscription from Gins to Johnson on front page. Inscription reads: "Dear Ray, the twisted not love Madeline Gins 1987," followed by illegible script. There is also a drawing of two hearts with an arrow piercing both on the same page.*

Gins, Madeline. *Helen Keller or Arakawa*. Santa Fe, NM: Burning Books, 1994.

Giorno, John S. *You Got to Burn to Shine*. Introduction by William S. Burroughs. New York: High Risk Books, 1994.

Gold, Helmut and Annette Koch. *Fräulein vom Amt*. Munich: Prestel-Verlag, 1993.

Gombrowicz, Witold. *Diary Vol 2*. Evanston, Ill: Northwestern University Press, 1989.□  
*Note: on back there is card labeling it as a review copy & a letter w/ advance praise for the book*

Goodman, Thomas. *The Skin Doctor's Skin Doctoring Book*. New York: Sterling Publishing Co., Inc, 1984.  
*Note: Discarded by the Glen Cove Public Library*

Gordon, Coco. *Artists Perform from their Ecological Source: Working to Re-Open Major Life Systems of the Planet*. New York: W Space Press, 1992.

Gough-Cooper, Jennifer and Jacques Caumont. *Marcel Duchamp: Work and Life*. Edited by Pontus Hulten. Cambridge: MIT Press, 1993.  
*Note: Page marked with piece of newspaper, and portions cut out of a chronology.*

Gould, George M. and Walter L. Pyle. *Anomalies and Curiosities of Medicine*. New York: Bell Publishing Company, n.d.  
*Note: Reprint of 1896 original*

## Shelf IV

- Gould, George M. and Walter L. Pyle. *Anomalies and Curiosities of Medicine*. New York: Sydenham, 1937.
- Gould, Roberta. *Only Rock: And Other Poems*. New York: Folder Editions, 1985.  
*Note: Bibliographic information is torn out. Letter from Roberta to Ray inserted between pages 36-7 concerning a letter he sent her, a sweater, and the ocean.*
- Graham, Alistair and Peter Beard. *Eyelids of Morning: The Mingled Destinies of Crocodiles and Men*. New York: New York Graphic Society, 1973.
- Gunn, Thom. *The Passages of Joy*. New York: Farrar, Straus, Giroux, 1982□.  
*Note: Cover, lip shaped cut-out; 2nd page written "Ray – for expunge see page 48" (poem on page 48 entitled "The Victim").*
- Hackett, Pat. *The Andy Warhol Diaries*. New York: Warner Books Inc, 1989.  
*Note: Page 159 is bookmarked with a mail-reminder/invitation to an illustration auction. Page 577 is bookmarked with a piece of a ripped magazine.*
- Haftmann, Werner. *The Mind and Work of Paul Klee*. New York: Frederick A. Praeger, Publishers, 1967.
- Halpern, Daniel, ed. *Writers on Artists*. San Francisco: North Point Press, 1988.
- Hamilton, Richard, ed. *Polaroid Portraits*. Stuttgart: Edition Hansjörg Mayer, 1972.
- Hannah, Barry. *Ray*. New York: Alfred A. Knopf, 1980.
- Hannah, Duncan. *Duncan Hannah: Mythic Times*. Normal, IL: University Galleries, Illinois State University, 1990.  
*Note: Corner of page 47 has been cut out.*
- Hansen, Al. *A Primer of Happenings & Time/Space Art*. New York: Something Else Press Inc., 1965.  
*Note: Cut-out on the 3rd page; 6th page ripped out; cut-out page 25/6; cut-out page 27/8; cut-out page 57/8; page mark page 108/9. Ray Johnson is mentioned on page 142.*
- Harris, Mary Emma. *The Arts at Black Mountain College*. Cambridge: The MIT Press, 1987.
- Harrison, Helen A. and Joseph P. Cusker. *Dawn of a New Day: The New York World's Fair, 1939/40*. New York: The Queens Museum, 1980.

*Note: With note reading, "To Ray—may all your days dawn (?), love Helen (?)" dated 24 Jan 1981; cutout of title page.*

Harrison, Lou. *Joys & Perplexities: Selected Poems*. Winston-Salem, NC: The Jargon Society, 1992.

*Note: Note on bookmark tucked into front cover, dated January 14, 1994: "Dear Ray, Had lunch with Lou and Bill today. I promised to send you this. Bill would love to hear from you. Rita." First page dedication: "With love & admiration to Ray from Lou & Bill." Also tucked into inside cover is a postcard, "Greetings from Indiana," from a "Sean and Kathy" of Burbank, CA, and an envelope postmarked December 12, 1994 addressed to Johnson from "New York City Dance and Fitness." The envelope has some notes in pencil on the recto and a drawing by Ray Johnson, dated 12.15.94, on the vers, but is empty.*

Harten, Jürgen and Horst Kurnitzky. *Museum des Geldes: Über die Seltsame Natur des Geldes in Kunst, Wissenschaft und Leben*. Düsseldorf: Städtische Kunsthalle, 1978. Exhibition catalogue.

*Note: Page 116, marked, mention of Ray Johnson with image "Matisse Dollar Bill" and "Cornell Dollar Bill".*

Hartman, Rose. *Birds of Paradise: An Intimate View of the New York Fashion World*. New York: Dell, 1980.

*Note: Autographed by author.*

Hedinger, Bärbel and Sabine Blumenröder. *Die Künstlerpostkarte: Von den Anfängen bis zur Gegenwart*. Munich: Prestel, 1992.

*Note: There is an image of Ray Johnson's "The Locust Valleyer" on page 31.*

Hendricks, Jon, ed. *Fluxus etc.: The Gilbert and Lila Silverman Collection*. Bloomfield Hills, MI: Cranbrook Academy of Art Museum, 1981.

*Note: Signed by Gilbert Silverman 11.5.82.*

Hendricks, Jon, ed. *Fluxus etc. / Addenda II: The Gilbert and Lila Silverman Collection*. Pasadena, CA: Baxter Art Gallery, California Institute of Art, 1983.

Hendricks, Jon, ed. *Fluxus Codex: The Gilbert and Lila Silverman Fluxus Collection, Detroit Michigan*. New York: Harry N. Abrams Inc., 1988.

*Note: Signed by Hendricks. Ray Johnson is referenced on pages 22, 40, 94, 97-98, 243, 247, 275, 433, 499, and 515 according to the index listing on page 610.*

Henri, Adrian. *Environments and Happenings*. London: Thames and Hudson, 1974.

*Note: Ray Johnson's moticos are pictured and discussed on page 41.*

Herdin, Anna. *Petit à Petit: Ou, Premières Leçons de Français*. New York: Brentano's, [192?].

*Note: 2 copies. One copy is FRAGILE; all pages but one torn out, cover is falling apart. Ray has written "Happy Bird Day" on the inside of the front cover and there is a collection of items inside the covers of the book—a birdcage door with the head of a pin glued on, a black felt circle with a bead sewn on, and a small blue toy bird with a needle sticking in it, all held together with red thread.*

Hertzberg, Hendrik. *One million*. New York: Simon and Schuster, 1970.

*Note: Inserted in the front cover is a piece of paper on which is printed: "array JOHNSON COLLAGES ONE MILLION DOLLARS EACH." On the inner front cover is a barely legible inscription dated April 1971. The book is a system of dots as a measurement of historical time. On each page are either significant historical dates or interesting quantities such as "the number of people named Jackson in the United States." Pages 89 and 95 are marked by torn pieces of paper.*

Higgins, Dick. *Jefferson's Birthday/Postface*. New York: Something Else Press, 1964.

*Note: Inscription to Ray Johnson from the author inside back cover which reads, "For Ray Johnson from Dick Higgins (under glass) 10/25/64."*

Higgins, Dick. *Foeweonbwhnw*. New York: Something Else Press, Inc., 1969.

*Note: L.C. Catalog Card No.: 78-84054.*

Higgins, Dick. *A Book About Love and War and Death*. Barton, VT: Something Else Press, Inc., 1972.

Higgins, Dick. *Amigo: A Sexual Odyssey*. Barton, VT: Unpublished Editions, 1972.

*Notes: Back page is signed by Higgins and numbered 78 out of 100 copies.*

Higgins, Dick and Eugene Williams. *For Eugene in Germany/Cream Dreams*. Barton, VT: Unpublished Editions, 1973.

Higgins, Dick. *Legends and fishnets*. Barton, VT: Unpublished Editions, 1976.

*Note: Pages 49-52 about Ray Johnson.*

Higgins, Dick. *Everyone Has Sher Favorite (His or Hers)*. New York: Unpublished Editions, 1977.

*Note: Lip shape cut out of front cover.*

Higgins, Dick. *George Herbert's Pattern Poems: In Their Tradition*. West Glover, VT: Unpublished Editions, 1977.

*Note: Ray Johnson has cut a circle out of the cover and drawn a penis in ink emerging from the circle. The ink has dripped down the book's cover and a bit onto its bottom edge.*

*The Holy Bible: Red Letter Edition*. Cleveland: The World Publishing Co., 1964.



*Note: Detached page in front of book reads "Presented to Lorraine Johnson [Ray Johnson's mother] by Sister Minerva."*

Hornick, Lita. *The Green Fuse: A Memoir*. New York: Giorno Poetry Systems, 1989.

*Note: With note on front page reading "888 Park 10021."*

Howard, Daniel F. *The Modern Tradition; an Anthology of Short Stories*. Boston: Little, Brown and Company, 1968.

Hoyem, Andrew. *Picture/Poems*. San Francisco: Arion Press, 1975. Exhibition catalogue.

Hujar, Peter. *Portraits in Life and Death*. New York: Da Capo Press, 1976.

*Note: Portrait of Johnson appears on unnumbered page, also a portrait of May Wilson included.*

Hujar, Peter. *Peter Hujar*. Germany: Allerheiligenpresse, 1981.

*Note: Book is in poor condition. There is a photo of Ray Johnson on page 26.*

Hultén, Pontus, ed. *Niki de Saint Phalle*. Stuttgart: Verlag Gerd Hatje, 1992.

*Note: With a Post-It note from Phyllis [Stigliano?] to Ray explaining that she hopes to make such a book for him someday.*

Hunter, Samuel. *Selections from the Ileana and Michael Sonnabend Collection, Works from the 1950s and 1960s*. Princeton, NJ: The Art Museum, Princeton University, 1985. Exhibition catalogue.

Jaguer, Edouard. *Joseph Cornell*. Paris: Galerie 1900-2000, 1989.

Jaguer, Edouard. *Wilhelm Freddie*. Paris: Lincoln Publishing, 1990.

*Note: The text is in French.*

Janis, Harriet and Sidney. *Picasso: The Recent Years 1939-1946*. Garden City: Doubleday and Company, Inc., 1946.

Jarman, Derek. *Dancing Ledge*. Woodstock, New York: The Overlook Press, 1993.

Jencks, Charles and Nathan Silver. *Adhocism: The Case for Improvisation*. New York: Doubleday & Company, 1972.

*Note: Pages 108, 139, and 194 marked with toilet paper.*

Jenkins, Donald. *The Ledoux Heritage: The Collecting of Ukiyo-e Master Prints*. New York: Japan Society, 1973.

Johnson, Ellen H. *Fragments Recalled at Eighty: The Art Memoirs of Ellen H. Johnson*. Vancouver: Gallerie, 1993.

Johnson, Ray. *The Paper Snake*. New York: The Something Else Press, 1965.  
*Note: L.C. Catalog Card No.: 65-15545. More copies in their own box in 4<sup>th</sup> floor closet.*

Johnson, Ray. *Correspondence: An Exhibition of the Letters of Ray Johnson*. Raleigh: North Carolina Museum of Art, 1976. Exhibition catalogue.  
*Note: Folder of facsimiles of letters from the exhibition, with an introductory text by William S. Wilson.*

Johnson, Ray and Carroll Stoianoff. *Ray Johnson's Total Security*. New York: New American Library, 1985.

## Shelf V

Johnson, Ray and Carroll Stoianoff. *Ray Johnson's Total Security*. New York: New American Library, 1986.

Johnson, Timothy and Stephen E. Goldfinger, eds. *The Harvard Medical School Health Letter Book*. New York: Warner Books, August 1982.

Jordan, David Starr and Barton Warren Evermann. *American Food and Game Fishes: A Popular Account of All the Species Found in America North of the Equator, with Keys for Ready Identification, Life Histories and Methods of Capture*. Garden City, NY: Doubleday, Page & Company, 1902.  
*Note: Pages ripped out: i-iv, xxix-xxxii, xxxv-xxxvi, xliii-2, 7-14 incl. some plates, 17-18, 29-34, and many more throughout.*

Joyce, James. *Ulysses: Complete and Unabridged*. Random house, Modern Library Books 1961.  
*Note: bookmarks page 3, page 255, page 739.*

Jung, Carl. *Man and His Symbols*. New York: Doubleday, 1964.  
*Note: Pages 32, 62, and 226 are bookmarked. Dust jacket is damaged.*

Kardon, Janet. *1967: At the crossroads*. Philadelphia: Institute of Contemporary Art at the University of Pennsylvania, 1987.

Kellein, Thomas. *Fröhliche Wissenschaft: Das archiv Sohm*. Stuttgart: Staatsgalerie Stuttgart, 1986.  
*Note: Pages from the June 2, 1992 issue of Newsday are inserted on page 79, the chapter on Fluxus.*

Knowles, Alison. *Natural Assemblages and the True Crow*. New York: Printed Editions, 1980.

*Note: "A a a draw w w a drawing for f f f f f for r for r r r for Ray, Love AK" is written on the title page.*

Kochno, Boris. *Christian Bérard*. New York : Panache Press, 1988.

▣Költzsch, Georg-Wilhelm. *Morozov, Shchukin: the collectors; Monet to Picasso : 120 masterpieces from the Hermitage, St. Petersburg, and the Pushkin Museum, Moscow*. Bonn : Bild-Kunst, 1993.\*

Koelbl, Herlinde, Klaus Honnef, and Cora Stephan. *Men: Photographs of Herlinde Koelbl*. Cologne, West Germany: Taschen, 1985.

Kostelanetz, Richard. *Conversing with Cage*. New York: Limelight Editions, 1988.

Kostelanetz, Richard. *Language and structure in North America: The first large definitive survey of North American language art, November 4-30, 1975*. Toronto: Kensington Arts Association, 1975.

Krafft-Ebing, Richard von. *Psychopathia sexualis*. New York: Physicians and Surgeons Book Co., c1922.

*Note: Inside cover has name (presumably of former owner) written in ink with date 1927. Page 231 is bookmarked with a torn piece of paper on which is written "Fellini oil" in pencil along with some numbers. The page's content pertains to a "Case 91" which is of a homosexual young man with a foot fetish.*

Kunhardt, Phillip Jr. *LIFE: Smiles back*. New York: Simon and Schuster, 1987.

Kupferberg, Tuli and Sylvia Topp. *As They Were*. New York: Links, 1973.

*Note: There are two copies.*

Kupferberg, Tuli and Sylvia Topp. *First glance: Childhood creations of the famous*. Maplewood, NJ: Hammond Inc., 1978.

Kuriyama, Yutaka. *Portraits: One hundred portraits and names*. Japan: 1974.

*Note: Page 77, with portraits of Paul Newman and a blank page labeled "White," is marked with a torn piece of brown paper.*

Kytohönka, Arto. *Oil of Creams: The History of Shozo Shimamoto's Hairless Head, Nagauta 72-75*. Uusikylä, Finland: Äitini Talo, 1988.

*Note: Signed and messaged by author "To Ray Johnson 'because it was there' – Sir E. Hillary July 20, 1988."*

- Laing, Gerald. *Gerald Laing 1963-1993: A Retrospective*. Edinburgh: Fruitmarket Gallery, 1993.
- Lane, Mervin, ed. *Black Mountain College: Sprouted Seeds; An Anthology of Personal Accounts*. Knoxville, TN: The University of Tennessee Press, 1990.  
*Note: Contains accounts from Anni and Josef Albers, M.C. Richards, Kenneth Noland, Elaine de Kooning, John Cage, Helen Frankenthaler, and many more. Ray mentioned on page 260 in Andy Oates's recollections, as part of a list of who was there at the same time.*
- Laozi. *The wisdom of Laotse*. Ed. Lin Yutang. New York: Modern Library, 1948.  
*Note: First several pages are torn out.*
- Larousse, Pierre. *Dictionnaire Complet Illustré de la Langue Française*. Paris: Librairie Larousse, 1901.
- Lee, Stan. *Stan Lee Presents: The Mighty Marvel Fun Book #3*. New York: Simon and Schuster, 1978.  
*Note: With some marks/doodles inside.*
- Leiris, Michel. *Manhood: A Journey From Childhood into the Fierce Order of Virility*. New York: Grossman, 1963.
- Lemagny, Jean-Claude. *Visionary Architects: Boullée, Ledoux, Lequeu*. Houston, TX: University of St. Thomas, 1968. Exhibition catalogue.
- Lesy, Michael. *Wisconsin Death Trip*. New York: Anchor Books, 1991.  
*Note: The book is about true stories of suicides in a small town.*
- Leymarie, Jean. *The Spirit of the Letter in Painting*. Kansas City: Hallmark Cards, Inc., 1961.
- Lipman, Jean and Richard Marshall. *Art About Art*. New York: E.P. Dutton, 1978.  
*Note: 2 copies; 1 in dupes pile.*
- Lippard, Lucy R.. *Pop Art*. New York: Praeger, 1966.  
*Note: Page 75 is marked with a Post-It.*
- Lippard, Lucy R. *Six years: The Dematerialization of the Art Object from 1966 to 1972*. New York: Praeger, 1973.  
*Note: Dust jacket is damaged on spine.*
- Lista, Giovanni and Jean-Michel Place. *L'Art Postal Futuriste*. Paris: Jean-Michel Place, 1979.  
*Note: Mention of Ray Johnson and the founding of the NYCS on page 5. Notecard with Paris address is tucked in the front.*

Livingstone, Marco and Lawrence Alloway. *Pop Art: U.S.A.-U.K.* Tokyo: Pop Art U.S.A.-U.K. Catalogue Committee, 1987.

*Note: Note to Ray Johnson from Marco Livingstone on first page: "Dear Mr. Johnson, As I suspected when I wrote to you on 26 February, this trip has proved rather hectic and I need to do a little more research before I am ready to come back to you with specific questions about your work. In the meantime, I hope that this catalogue, which I co-authored with Lawrence Alloway, will prove of some interest. Yours sincerely, Marco Livingstone."*

## Shelf VI

Livingstone, Marco. *Pop Art*. London: Royal Academy of Arts/Weidenfeld and Nicholson, 1991.

Livingstone, Marco. *Pop Art: Die Pop Art Show*. Munich: Prestel-Verlag, 1992.

Livingstone, Marco. *Pop Art*. Montreal: Montreal Museum of Fine Arts, 1992.

*Note: Ray Johnson works pages 68-69; short bio and photo page 293.*

Lloyd, Ginny. *Ginny Lloyd's Blitzkunst: 54 Artists of Our Era Portrayed and Questioned*. Frankfurt: Verlag Kretschmer & Grossman, 1983.

*Note: Inscribed "To Ray Johnson, who is an inspiration for the artists in this book! Ginny Lloyd 6/1/84." Page with E.F. Higgins (Doo Da Post)'s artist questionnaire (no page numbers) shows a man, presumably Higgins, posing in front of Ray Johnson graffiti (that used to be on the Lower East Side, New York City). The graffiti also has the words "Doo-Da," perhaps a signature indicating Higgins's authorship of it.*

Lloyd, Mervyn and Joan Gomez. *The Complete Illustrated Medical Handbook*. New York: Exeter Books, 1981.

Löblich, Otty and Bernd. *International Artists' Postage Stamps Exhibition Weddel 1985*. Cremlingen, Germany: Designbuch Verlag, 1985.

*Note: Inscribed to Ray Johnson on the title page: "For Ray Johnson With best wishes Bernd Löblich 6.2.85." Title on spine is "The Bible of Artists' Postage Stamps Part 1."*

Lyons, Joan, ed. *Artists' Books: A Critical Anthology and Sourcebook*. New York: Visual Studies Workshop Press, 1985.

*Note: Page 91 briefly discusses Ray Johnson, his mail art practice, and "A Book About Death."*

Marcus, Greil. *Mystery Train: Images of America in Rock & Roll Music*. New York: Dutton Obelisk, 1990.

*Note: Ray Johnson owned two copies. Cover art is "Elvis No. 1" by Ray Johnson.*

- Martin, Henry. *Arman; or, four and twenty blackbirds baked in a pie; or, Why settle for less when you can settle for more*. New York: Harry N. Abrams, Inc., 1973.
- Martin, Henry. *Daniel Spoerri: Bronzi*. Verona, Italy: RaRa International, 1986.  
*Note: Back cover is mostly cut off.*
- Mathews, Harry. *Selected Declarations of Dependence*. Illus. Alex Katz. Calais, VT: Z Press, 1977.  
*Note: A circle was cut from the front cover. Inscription "For Ray Johnson—who makes great portraits Alex Katz 7.28.83."*
- Mathews, Harry. *Cigarettes*. New York: Weidenfeld & Nicolson, 1987.
- McClure, Michael. *The New Book, A Book of Torture [Poems]*. New York: Grove Press, 1961.  
*Note: Rectangle, possibly author's portrait, cut out of back cover.*
- McCray, Marilyn. *Electroworks*. Rochester, NY: International Museum of Photography at George Eastman House, 1979.
- McGuire, William. *Bollingen: An Adventure in Collecting the Past*. Princeton, NJ: Princeton University Press, 1982.□  
*Note: withdrawn from Bryant Library*
- McLuhan, Marshall. *Understanding Media: The Extensions of Man*. New York: McGraw-Hill, 1965.
- McShine, Kynaston. *Joseph Cornell*. New York: The Museum of Modern Art, 1980.  
*Notes: References Ray Johnson on page 280.*
- McShine, Kynaston. *Andy Warhol: A Retrospective*. New York: The Museum of Modern Art, 1989.  
*Note: Postcard bookmarks page 179.*
- Mensendieck, Bess M. *It's Up to You*. New York: Mensendieck System Main School, 1931.
- Metcalf, Eric. *Return to Brutopia: Works & Collaborations*. Vancouver: UBC Fine Arts Gallery, 1992.
- Meuris, Jacques. *Magritte*. Translated by J.A. Underwood. New York: Artabras, 1988.
- Meyer, Peter R., ed. *Mailed Art in Uppsala: Choosing Your Partner*. Stockholm: P. Meyer, 1994.
- Miller, Joni K. and Lowry Thompson. *The Rubber Stamp Album*. New York: Workman

Publishing, 1978.

*Note: Examples of many artists' stamps; very useful for identifying mail art. Ray Johnson stamps on page 149. Section on mail art begins page 118 and references Ray Johnson.*

Miró, Joan. *Joan Miró: A Retrospective*. New York: Solomon R. Guggenheim Museum, 1987.

*Note: Page 102 bookmarked by Ray Johnson; also 134-5, 128-9.*

Miró, Joan and Sir Roland Penrose. *Creación en el Espacio de Joan Miró*. Barcelona: Ediciones Polígrafa, 1972.

Mitchell, John F. *Natural Likeness: Faces and Figures in Nature*. New York: Dutton, 1979.

Mitchell, John and Vincent Trasov. *The Rise and Fall of the Peanut Party: Journal; Twenty Days in November*. Vancouver, BC: AIR 27, 1976.

*Note: "This edition is limited to 1000 copies of which Numbers 1-50 are signed by the authors." Signed by authors under inscription in backwards script reading "Ray Johnson / Mr. Peanut."*

Montgomery Ward & Co. and Boris Emmet. *Catalogue and Buyers' Guide, No. 57, Spring and Summer 1895*. New York: Dover Publications, 1969.

*Note: Note from Ray Johnson on front page ("Love Ray"). Postcard "I'm not dead yet" from "May Wilson's Ghost" stuck in page 505. Part of introduction cut out. Missing pages 105-8 (including combs page, now in box 2HI SIM).*

Morgan, Hal. *Symbols of America*. New York: Viking, 1986.

*Note: Corner cut out of page 19 and marked with postcard from Linda and Chris Finch; page 54 marked with a receipt from 1990; page 86 marked with newspaper clipping from 1993; page 102 marked with blank slip of paper; page 130 marked with scrap paper; page 172 with newspaper; page 184 with a photocopy; page 186 with blank piece of scrap paper.*

Morris, Michael, Vincent Trasov, Keith Wallace, and Scott Watson. *Hand of the Spirit: Documents of the Seventies from the Morris/Trasov Archive*. Vancouver, BC: UBC Fine Arts Gallery, 1992.

*Note: Ray Johnson letter reproduced on page 9.*

Munhall, Edgar. *Ingres and the Comtesse d'Haussonville*. New York: The Frick Collection, 1985.

Naumann, Francis, ed. *The Mary and William Sisler Collection*. New York: Museum of Modern Art, 1984.

Naylor, Colin and Genesis P-Orridge. *Contemporary Artists*. New York: St. Martin's Press, 1977.

*Note: Rubber stamps on top of book block reads "Oyster Bay – East Norwich Library / Oyster Bay, N.Y." Ray Johnson's entry is on pages 450-451.*

## Shelf VII

Newhall, Beaumont. *Airborne Camera: The World from the Air and Outer Space*. New York: Hastings House, 1969.

*Note: Part of page 69 is cut out.*

New Yorker. *The New Yorker: Album of Drawings 1925—1975*. New York: Penguin Books, 1978.

Nijinsky, Vaslav. *The Diary of Vaslav Nijinsky*. Berkeley: University of California Press, 1968.

*Note: Bibliographic information torn out.*

Nutzle, Futzie. *Run The World: 50¢*. San Francisco: Chronicle Books, 1991.

*Note: Three coupons for Archway cookies paperclipped together inside the front cover of the book.*

Nygren, Edward J. and Linda Crocker Simmons. *American Masters: Works on Paper from the Corcoran Gallery of Art*. Washington D.C.: Smithsonian Institution Traveling Exhibition Service and the Corcoran Gallery of Art, 1986.

Oisteanu, Valery. *Passport to Eternal Life*. New York: Pass Press, 1990.

*Note: On the front page there is an inscription to Ray Johnson which reads: "Dear Ray, Valery asked me to send this to you. Am not sure what I think. 'Twas a rush job, and wish that there had been more time, but so it goes. Love, luck and laughs." The signature is an illegible symbol. There is also a stamp on the same page in black ink that reads: "08 Jul. 1990. Avenue B School of Art." Avenue B School of Art probably indicates John Evans.*

Oliva, Achille Bonito. *Ubi Fluxus ibi motus: 1990-1962*. Milan: Mazzotta, 1990.

*Note: Ray Johnson mentioned on page 55, other pages marked with Claes Oldenburg.*

Osterwold, Tilman. *Pop Art*. Germany: Benedikt Taschen Verlag GmbH & Co.KG, 1989.

*Note: Front cover is missing.*

O'Sullivan, Tim. *Exposé: The Art of Tattoo*. New York: Carol Publishing Group, 1993.

Padgett, Ron. *The Big Something*. Great Barrington, MA: The Figures, 1990.

*Note: Notes on first page reads: "To Ray Johnson- With the best wishes –Ron Padgett New York April 1990."*



- Paik, Nam June. *Nam June Paik: Videa 'n' Videology 1959-1973*. Syracuse, NY: Everson Museum of Art, 1974.  
*Note: Illegible word or signature written in green ink on title page. In his interview with Paik, Jud Yalkut states, "Now even Ray Johnson is going out with a petite computeress" (page 51). Possibly a reference to Toby Spiselman.*
- Painter, John H., ed. *Life and Health*. New York: CRM/Random House/Ziff-Davis Publishing Company, 1972.  
*Note: Notes about drugs on pages 203-5, bookmarks with writing/drawing on pages 133 ("Dogs in Cards") and 454. Pages 171-174 torn out, folded in half, and tucked back into book; they are about "smoking and health" and have copious underlining and Note, not in Ray Johnson's hand.*
- Painting and Sculpture Today*. Indianapolis: Contemporary Art Society and the Indianapolis Museum of Art, 1970.  
*Note: Ray Johnson's Feeting Poster (1969) included in show and pictured upside-down on page 17 of catalogue.*
- Palmer, Bartlett Joshua. *The philosophy and principles of chiropractic adjustments : a series of thirty-eight lectures*. Davenport, IA: Palmer School of Chiropractic, 1911.  
*Note: Binding is coming loose from pages, seemingly due to use and wear and not to altercation or manipulation. Pages are out of order and some may be missing. This book has been boxed for conservation.*
- Parinaud, André. *The Unspeakable Confessions of Salvador Dali: as told to André Parinaud*. Translated by Harold J. Salemsen. New York: Quill, 1981.  
*Note: With a note on front cover, "Dear Ray, Hope you'll enjoy this book as I have—the drawings remind me of some of your xeroxes! - (illegible signature)." There is a small sketch inserted into page 209.*
- Pedrali, Dino. *Pier Paolo Pasolini: Testamento del Corpo*. Arnhem, The Netherlands: Arturist, 1989.
- Perron, Wendy and Daniel J. Cameron. *Judson Dance Theater: 1962-1966; Organized by the Bennington College Judson Project*. Vermont: Bennington College: 1981.
- Peters, Arthur King. *Jean Cocteau and His World*. New York: Vendôme Press, 1986.  
*Note: Front of book, receipt for this book, a Dali, a Jo Cornel, a Marcel Duchamp, adding up to \$124, 00. In back of book, note "Ray, if this isn't the right Cocteau return it ok? (smiley face) I hate Beuys"; newspaper articles.*
- Peters, Robert. *Zapped: Two Novellas*. San Francisco: GLB Publishers, 1993.

- Petrakos, Basil. *National Museum: Sculpture, Bronzes, Vases*. Athens: Clio, 1981.  
*Note: Bookmarked on page 64 with "The Book Emporium" bookmark, page from January 1968 National Geographic inserted into front cover (article "In the Footsteps of Alexander the Great").*
- Phillpot, Clive and Jon Hendricks. *Fluxus: Selections from the Gilbert and Lila Silverman Collection*. New York: Museum of Modern Art, 1988.
- Pierre, José. *Dictionnaire de Poche: Le Pop Art*. Paris: Fernand Hazan, 1975.  
*Note: Ray Johnson is mentioned in the entry for George Brecht on pages 34-35 and his own entry is on page 79. The text is in French.*
- Pogány-Balás, Edit. *The Influence of Rome's Antique Monumental Sculptures on the Great Masters of the Renaissance*. Budapest: Akadémiai Kiadó, 1984.
- Poignant, Roslyn. *Discovery Under the Southern Cross*. New York: F. Watts, 1973.  
*Note: This is a discarded book from the Bayville Free Library.*
- Poinsot, Jean-Marc. *Mail Art: Communication à Distance Concept*. Paris: Editions CEDIC, 1971.
- Ponsignon, Maurice and E. Riu. *Les Lapins*. Paris: Librairie Hachette, 1938.
- Ponsold, Renate, Dore Ashton, and Robert Motherwell. *Eye to Eye; The Camera Remembers: Portrait Photography*. New York: Hudson Hills Press, 1988.
- Pop, Iggy and Anne Wehrer. *I Need More: The Stooges and Other Stories*. Princeton, NJ: Karz-Cohl Publishing, 1982.  
*Note: Page 120 is bookmarked. The date October 16, 1981 is circled on page 121. Forward by Andy Warhol.*
- Porter, Bern. *I've Left; a Manifesto and a Testament of SCIENCE and -ART (SCIART)*. New York: Something Else Press Inc., 1971.
- Restany, Pierre. *60/90: Trente Ans de Nouveau Réalisme*. Paris: La Difference, 1990.  
*Note: Index card inside the cover from "Phil" directing Ray to pages 31 (where Ray Johnson is mentioned) and 93 (index); there are pencil markings throughout the book.*
- Richter, Gisela. *A Handbook of Greek Art*. 7th ed. London: Phaidon, 1974.  
*Note: Label pasted into first page of book "Mike Deissl." Some highlighting. Page 87 marked by Ray Johnson with a piece of paper with a sketch on it. Pages 301-2 torn out, place marked with a comic.*
- Rimbaud, Arthur. *Illuminations, and Other Prose Poems*. 1957. Reprint. Trans. Louise Varèse.

New York: New Directions, 1976.

*Note: First printing with the cover design by Ray Johnson. There are two copies of this 7th printing.*

Rimbaud, Arthur. *Illuminations, and Other Prose Poems*. 1957. Reprint. Trans. Louise Varèse. New York: New Directions, 1976.

Rimbaud, Arthur. *Illuminations, and Other Prose Poems*. 1957. Reprint. Trans. Louise Varèse. New York: New Directions, 1988.

*Note: Larger book with Johnson's cover design surrounded by a grey border. Receipt from Book Emporium dated 9/3/94 tucked into pages viii-ix. [Seventeenth printing.]*

Rombauer, Irma S. and Marion Rombauer-Becker. *Joy of Cooking: Volume 1, Main Course Dishes*. New York: Signet, 1974.

*Note: Toilet Paper stuck on page 130-131, "Soups", 1993 New Yorker fragment stuck onto page 266-267, Newspaper clipping stuck between page. 486-487.*

Rosenblum, Robert. *Bill Anthony's Greatest Hits: Drawings 1963 – 1987*. Winston-Salem, N.C.: Jargon Society, 1988.

Rosenkrantz, Linda. *Talk*. New York: The New American Library, Inc., 1969.

*Note: Pages 12 and 145 are bookmarked with tissue paper.*

Ruby, Erik A. *The Human Figure: A Photographic Reference for Artists*. New York, NY: Van Nostrand Reinhold Company, 1974.

Russell, John and Suzi Gablik. *Pop Art Redefined*. London: Thames and Hudson, 1969.

*Note: Ray Johnson mentions on pages 85-87.*

Saint Phalle de, Niki. *Tarot Cards in Sculpture*. Milan: G. Ponsio; Capalbio: Niki de Saint Phalle Foundation, 1985.

Sanderson, Ivan T. *The Continent We Live On*. New York: Random House, 1961.

*Note: Discarded by the Glen Cove Public Library. Library binding.*

Sarenco. *Tutte le Poesie Vol. 1*. Preface by Jean-Francois Bory. Colognola ai Colli, Italy: Rara Internazionale; Adriano Parise, 1990.

*Note: On page 141 there is a poem dedicated to Ray Johnson/the art of Ray Johnson.*

Scherman, David E., ed. *LIFE Goes to the Movies*. New York: Wallaby Books, 1977.

*Note: Some pages are ripped and some have sections cut out.*

- Schmidt, Clarence, William C. Lipke, and Gregg N. Blasdel. *Schmidt*. Burlington, VT: Robert Hull Fleming Museum, University of Vermont, 1975.
- Schneemann, Carolee. *More Than Meat Joy: Complete Performance Works and Selected Writings*. New Paltz, NY: Documentext, 1979.
- Schuyff, Peter. *Peter Schuyff: Works on paper 1981-1991*. Rome: Gian Enzo Sperone, 1992. Exhibition catalogue.  
*Note: Ray Johnson cut-outs/alterations on plates 1, 2, 8, 9, 10, 11, 58, and 59. Johnson has also penciled dates on two plates: plate 1 is dated 3.4.92, plate 2 is dated 3.5.92. Cutout of a man in boxer briefs tucked into gutter of plate 13.*
- Schuyff, Peter. *Watercolors*. Geneva: Art & Public, 1992. Exhibition catalogue.
- Schroeder, Joseph J. *Sears, Roebuck and Co. Consumers Guide*. Norfolk, IL: DBI Books, 1970.  
*Note: Miniature reproduction of Fall 1900 original.*
- Schwarz, Arturo. *New York Dada: Duchamp, Man Ray, Picabia*. Munich: Prestel, 1973. Exhibition catalogue.  
*Note: First page missing (?); images 28-30 missing.*
- Schwarz, Arturo. *Anarchia e Creatività*. Milan: La Salamandra, 1981.  
*Note: Image of Ray Johnson work on page 106.*
- Sellers, Terence. *The Correct Sadist*. New York: Grove Press, 1985.
- Seng-Ts'an. *Hsin Hsin Ming*. Trans. George Brecht. Brussels: Editions Lebeer Hossmann, 1984.  
*Note: Personal note to Ray Johnson on inside cover ("OK Ray?" Signed by "g").*
- Servadio, Gaia. *Luchino Visconti: A Biography*. New York: Franklin Watts, 1983.  
*Note: Page 132 is bookmarked with a piece of paper.*
- Shimamoto, Shozo. **芸術とは、人を驚かせることである** [Geijutsu towa hito o odorokaseru koto de aru]. Japan: 毎日新聞社, 1994.  
*Note: Signed "To Ray Johnson" with autograph on page 333. Page 22, which mentions Johnson, is flagged with a white sticker.*
- Simmons, Linda Crocker. *American Drawings, watercolors, pastels and collages in the Collection of the Corcoran Gallery of Art*. Washington, DC: The Corcoran Gallery of Art, 1983.  
*Note: 2 copies. Copy 1 is bookmarked on page 235 with a torn piece of envelope (postmarked January 23 1991) with step moticos and the date 1.28.91 in pencil. Page 234 has Johnson's Cervix Dollar Bill (1970) and an interesting detailed listing of the names that appear in that collage, and page 235 has Johnson's drawing Snake (1975). Page 249 is also bookmarked, with an envelope fragment with Ray Johnson notes and a bunny ear doodle in pencil, dated 1.3.91.*

- Simmons, Linda Crocker. *American Drawings, watercolors, pastels and collages in the Collection of the Corcoran Gallery of Art*. Washington, DC: The Corcoran Gallery of Art, 1983.  
*Note: Page 235 is bookmarked, with a small invitation to a reception for a William Anastasi show at Sandra Gering Gallery on September 20, 1991.*
- Skuber, Berty. *16 Portraits*. Bolzano, Italy: Spatia Books 1, 1980.  
*Note: There is a handwritten note in tiny calligraphic letters that says "To Ray, love Berty. Sept. 1, 1980." There is a coiled snake drawn above her signature.*
- Smith, Patrick. *Andy Warhol's Art and Films*. Ann Arbor: University of Michigan Research Press, 1986.  
*Note: Page 531 was bookmarked with a postcard from a Lower East Side gallery. Ray Johnson doodled and took short notes on the postcard in pencil. According to the index, Johnson is mentioned on pages 262, 422, 431, 435, and 437.*
- Smith, Richard. *Richard Smith: The Green Gallery Years 1960-1963*. Essay by Marco Livingstone. New York: Richard L. Feigen & Co., 1992. Exhibition catalogue.
- Soby, James Thrall. *Arp*. New York: Museum of Modern Art, 1958.
- Solway, Arthur and Carl Solway. *A Tribute to John Cage*. Chicago: Solway, 1987.  
*Note: Ray Johnson's "John Cage Shoes, no. 5".*
- Sousa, Pere. *De Lo Espiritual en el Arte: Exposicion de Arte Postal*. Barcelona: Sedicions, 1993.
- Spoerri, Daniel. *An Anecdoted Topography of Chance*. New York: Something Else Press Inc., 1966.
- Spoerri, Daniel. *The Mythological Travels of a Modern Sir John Mandeville*. New York: Something Else Press, 1970.
- Sprigge, Elizabeth. *Gertrude Stein: Her Life and Work*. New York: Harper, 1957.  
*Note: Several pages marked with bookmarks. On first page, penciled in what looks like Ray Johnson's handwriting are the years of Stein's birth and death: "1874-1946."*
- Stanek, V. J. *Pictorial Encyclopedia of the Animal Kingdom*. New York: Crown Publishers, 1962.
- Starkie, Enid. *Arthur Rimbaud*. Norfolk, CT: New Directions, 1961.
- Starr, Sandra Leonard. *Joseph Cornell: Art and Metaphysics*. New York: Castelli, Feigen, Corcoran, 1982.
- Starr, Sandra Leonard. *Joseph Cornell and the Ballet*. New York: Castelli, Feigen, Cocoran, 1983.
- Stein, Gertrude. *The Autobiography of Alice B. Toklas*. New York: Random House, 1933.

- Stein, Gertrude. *The World is Round*. New York: Camelot Books, 1967.
- Stein, Gertrude. *Geography and Plays*. New York: Something Else Press, 1968.  
*Note: Page 7 in the introduction by Sherwood Anderson is marked with a piece of tissue.*
- Stein, Gertrude. *Matisse, Picasso, and Gertrude Stein, with Two Shorter Stories*. Millerton, NY: Something Else Press, 1972.  
*Note: There are pencil markings on pages 15-17. The word "Ollie" is circled on page 17, "Olive Oyl Fan Club" is written in pencil at the bottom of the page, and "Laurel-Hardy" is written in the margin. The pencil markings continue on page 18, where the phrases "a fresh start," "the flavor question," and "Victor Herbert Group" are all marked. There are also markings on pages 20 and 21, with the text "M. Baker Eddy" and "angel" written in pencil. "Angel" is linked by a line to the printed phrase, "Not coming to be a baby is not anything." Pages 23, 25, and 26 also have pencil markings.*
- Storey, Mary Rose. *Mona Lisas*. New York: Harry N. Abrams, Inc., 1980.  
*Note: Ray Johnson's work appears on page 40-41.*
- Stuckey, Charles F., ed.. *Toulouse-Lautrec: Paintings*. Chicago: The Art Institute of Chicago, 1979.  
*Note: Inscribed on title page: "For Ray, [duck drawing] 16-12-83." Ray Johnson bookmarked page 220 with a torn piece of newspaper.*
- Surrealism in art: February 5-March 6, 1975*. New York: M. Knoedler, 1975.  
*Note: Newspaper clipping in page 57.*
- Sylvester, David. *Interviews with Francis Bacon*. New York: Thames and Hudson Inc., 1981.
- Tanning, Dorothea. *Abys*. New York: Standard Editions, 1977.
- Tanning, Dorothea. *Birthday*. Santa Monica: The Lapis Press, 1986.  
*Note: Envelope stuck in page 136; envelope from The Denver Art Museum with sketch of "Picasso design" and unknown object dated to 4.21.91.*
- Tashjian, Dickran. *Joseph Cornell: Gifts of Desire*. Miami Beach: Grassfield Press, 1992.  
*Note: Nassau Museum envelope with Tashjian's name, address, and phone number in Ray Johnson's handwriting tucked into front.*
- Tchelitchew, Pavel. *Pavel Tchelitchew: Nature Transformed*. New York: Michael Rosenfeld Gallery, 1993.  
*Note: Signed on title page: "Charles Henri Ford." Postcard tucked between pages 8 and 9 of Tchelitchew's Spahi (1931) from Ford to Ray Johnson reads: "NYC 22 May 93 / Dear Ray / Just to give you our summer address—come out to see us sometime! All best Charles & Indra / Pavlik's show on thru May 29—Go!" A typed sticker with Ford and Indra Tamang's new address is stuck to the card. Includes an interview with Charles Henri Ford and Paul Cummings.*
- Thomas, Lew, ed. *Photography and Language*. San Francisco: NFS Press, 1979.

Time-Life Books. *Frontiers of Photography*. New York: Time-Life Books, 1972.

*Note: Ray Johnson's "Elvis Presley No. 1" appears on page 101. Two ripped-out copies of this page, as well as a black and empty envelope, bookmark the page. The accompanying text mentions Johnson and the piece, and is part of Chapter 4: Mixing the Media.*

## Shelf IX

Tobey, Mark. *Mark Tobey : Rétrospective Mark Tobey, 18 octobre-1er décembre, 1961*. Paris: Musée des Arts Décoratifs, 1961.

Toklas, Alice B. *Staying on Alone: Letters of Alice B. Toklas*, Edited by Edward Burns. New York: Liveright, 1973.

Tompkins, Peter. *Secrets of the Great Pyramids*. New York: Harper Row, 1971.

*Note: Slip of paper between pages 24 and 25 with pencil drawings by Ray Johnson of two overlapping rectangles and the text "Gray Black."*

Trachtenberg, Paul. *Ben's Exit*. Cherry Valley, NY: Cherry Valley Editions, 1994.

Turner, Anthony John. *The Time Museum: Time Measuring Instruments*. Rockford, IL: Time Museum, 1984.

*Note: Bibliographic information torn out, and postcard stuck in page 78 from USPS.*

Tzu, Sun. *The Art of War*. Trans. Samuel B. Griffith. London: Oxford University Press, 1963.

Ukita, Yozo. *Art Unidentified*. Nishinomiya, Japan: Shozo Shimamoto, 1985.

Ultra Violet. *Famous for 15 Minutes: My Years with Andy Warhol*. New York: Harcourt Brace Jovanovich, 1988.

*Note: Missing dust jacket. On page ix, there is a list of Dramatis Personae that includes Salvador Dalí, Andy Warhol, and Edward Ruscha.*

United States Naval Training Center (San Diego, Calif.). *The Anchor: United States Naval Training Center, Recruit Training Command, San Diego, Calif.*. Topeka, KS: Jostens Military Publications, 1966.

United States Navy Department Hydrographic Office. *Tables of Computed Altitude and Azimuth: Latitudes 40° to 49°, inclusive (Vol. V)*. Washington, D.C.: United States Government Printing Office, 1940.

United States War Department. *Military Roentgenology*. Washington, D.C.: United States Government Printing Office, 1944.

*Note: "Roentgenology" is another term for radiology. Inscription on first page "Principal Ray twin lenses readymades pair of glasses shared vision Betsey Ross Jasper Johns" with drawing of two drinking glasses in a 3D display case. Drawing of drinking glass repeated*

*on title page.*

- Vale, V. and Andrea Juno. *Modern Primitives: An Investigation of Contemporary Adornment & Ritual*. San Francisco, CA : Re/Search Publications, 1989.
- Van Vechten, Carl. *Nigger Heaven*. New York: Octagon Books, 1973.  
*Note: Corner cut out of introductory page, marked on page 21 with paper. Library book with stamp on first page reading, "withdrawn from East Meadow Public Library / Surplus Copy to be Sold."*
- Van Toorn, Jan. *Fluxus Anthology, 30<sup>th</sup> Anniversary, 1962-1992: Sound Events*. 'S-Hertogenbosch, Holland: Slowsan Editions, 1992-93.  
*Note: Wooden box with eight cassette tapes and several paper booklets.*
- Vautier, Ben. *Écrit pour la gloire à force de tourner en rond et d'être jaloux: entre 1960 et 1970*. Nice: Ben Vautier, 1970.  
*Note: Small plain black binder with red interior and loose-leaf pages. Black and white picture stuck in with little girl in front of a banner reading "to change art, destroy ego."*
- Vautier, Ben, Pierre-Jean Galdin, and Amy Baker Sandback. *Ben: la vérité de A à Z*. Toulouse: Editions ARPAP, 1987.
- Viva. *Superstar*. New York: Lancer Books, 1970.  
*Note: Page 149 is dog-eared.*
- Waldberg, Patrick. *Surrealism*. New York: McGraw-Hill, 1966.  
*Note: There is a number which appears to be 598 written in pencil on the front page.*
- Waldman, Diane. *Joseph Cornell*. New York: George Braziller, 1977.  
*Note: Note on inside cover July 27, 1977 from Betty Benton "A happy evening— as the result of 'out of a clear blue sky'—with Ray Johnson and Toby—(Toby likes swans, too)—love, Betty Benton" with a drawing of a swan.*
- Walker, Brian. *The Best of Ernie Bushmiller's Nancy*. Wilton, CT: Comicana Books, 1988.  
*Note: Bibliographic information torn out, sections of pages 179, 187, and 227 are cut out.*
- Walker, John A. *Glossary of Art, Architecture and Design Since 1945*. Hamden, CT: Linnet Books, 1977.  
*Note: "Mail Art" entry on page 184 references Ray Johnson. Johnson is also mentioned in "Photomontage" on page 228. Next to Johnson's name in the index the words "Hi Ray" are written in pencil.*
- Walker, Samuel Americus. *Sneakers*. New York: Workman Publishing, 1978.
- Warhol, Andy. *The Philosophy of Andy Warhol: From A to B and Back Again*. New York: Harcourt Brace Jovanovich, 1975.  
*Note: Two pages were bookmarked. The first of the two is on page 83. At close inspection*



*it is clear two pages have been ripped out—pages 81 and 82. The second bookmarked page is 91, the beginning of a chapter in which Warhol speaks of being shot.*

Weidman, Phil. *Slant Step Book*. Sacramento: The Art Co., 1969.

*Note: 3 copies (1 on shelf, 1 in dupe pile). Ray Johnson's "Slant Step Proposal" on page 30. The piece is also listed in the Table of Contents on page 36. In two copies, there is a loose-leaf page of errata folder into the last page of the book. In the third copy, there is a paper cutout of a head taped to the front cover (this copy is missing—maybe in altered books box?).*

Wieners, John. *Selected Poems 1958-1984*. Santa Barbara, CA: Black Sparrow Press, 1986.

Wigginton, Eliot and Margie Bennett, eds. *Foxfire 9*. Garden City, NY: Anchor Press/Doubleday, 1986.

*Note: Pages 57 and 58 are missing. Envelope bookmarks space between pages 56 and 59.*

Wildman, George. *Nancy and Sluggo: A Pop-Up book*. United States: Random House, 1981.

Wilson, William S. *Birthplace: Moving Into Nearness*. San Francisco: North Point Press, 1982.

*Note: Inscription from Bill Wilson to Ray Johnson. "May 11, 1982, for Ray Johnson among his coherent correspondence love Bill." Page 251 bookmarked by envelope addressed to Ray Johnson from R. Motherwell.*

Wilson, William S. *Why I Don't Write Like Franz Kafka*. New York : Ecco Press, 1977.

Windham, Donald and Howard Hussey. *Joseph Cornell: Collages 1931-1972*. New York: Leo Castelli, Feigen, Corcoran, 1978.

*Note: post its page 37, 41, 66, 70, 75, 84, 7 101.*

Wolff, Geoffrey. *Black Sun: The Brief Transit and Violent Eclipse of Harry Crosby*. New York: Random House, 1976.

Wölfli, Adolf. *The Other Side of the Moon--the World of Adolf Wölfli*. Philadelphia: Goldie Paley Gallery, Moore College of Art, 1988. Exhibition catalogue.

*Note: Traveling exhibition also went to: Grey Art Gallery, Dunlop Art Gallery and the University Art Museum at the University of California Berkeley. The ripped-out index from another book is inserted in the front cover.*

Wolfram, Eddie. *History of Collage: An Anthology of Collage, Assemblage and Event Structures*. New York: Macmillan Publishing Co., Inc., 1975.

*Note: Ray Johnson is referenced on pages 178 and 181.*

## **Shelf X**

Wye, Deborah. *Louise Bourgeois*. New York, Museum of Modern Art, 1982. Exhibition catalogue.

*Note: Signed on title page by artist: "To Ray avec affection Louise Dec 85."*

- Wylie, Andrew. *Tenderloin*. Philadelphia: Telegraph Books, 1971.  
*Note: 2 copies. In one, there are 5 small pieces of paper about the size of business cards placed between the cover page and title page. On the title page there is a dated inscription written in blue ink and covered in pink highlighter that reads, "zazzle for albert from Andrew 32 Jones St NYC Feb 72." The inscription in the second copy is similar in its color (blue ink and pink highlighter). It reads: "zazzle for my Jones St NYC Feb 72 from Andrew."*
- Wylie, Andrew and Gerard Malanga. *Gold*. Philadelphia: Telegraph Books, 1972.  
*Note: There is an inscription from the author on the first page that reads, "for Ray love from Andrew."*
- Young, David. *The Story So Far 3*. Toronto: Coach House Press, 1974.  
*Note: Letter from Ray Johnson published under "Messages" on page 173.*
- Young, La Monte. *An Anthology of Chance Operations*. Bronx, New York: La Monte Young & Jackson, 1963.  
*Note: Includes envelope "Composition 1960 #9 Lamonte Young, October 1960" which has enclosed paper with a line on it [no longer present].*
- Zeri, Federico and Elizabeth E. Gardner. *Italian Paintings: Sienese and Central Italian Schools: A Catalogue of the Collection of the Metropolitan Museum of Art*. New York: The Metropolitan Museum of Art, 1980.
- Zukofsky, Louis. *Ferdinand*. London: Jonathan Cape, 1961.
- Zukofsky, Louis. "A". Berkeley: University of California Press, 1978.  
*Note: Withdrawn from the collection of The Bryant Library, Roslyn, NY.*

## [Oversize]

- Daval, Jean-Luc. *Photography: History of an Art*. New York: Skira-Rizzoli, 1982.  
*Note: Mentions Ray Johnson on page 213.*
- Descharnes, Robert. *Salvador Dalí: The Work, The Man*. Translated by Eleanor R. Morse. New York: Harry N. Abrams, 1989.
- Finch, Christopher. *Twentieth Century Watercolors*. New York: Crossriver Press Ltd., 1988.  
*Note: Page 278 reproduces a drawing by Ray Johnson, "A Water Cooler" (1985) and a paragraph of text about Johnson. The page is bookmarked with the back half of a greeting card which reads, "[handwritten 12/88 Ray—[printed] & Goodwill for all. [handwritten] Linda, Michael, Cathy + Carolyn." The verso seems to read "vicono"—the card may be from Linda Vi Vona.*
- Geographia Map Co. Inc. *New Standard World Atlas*. Garden City, NY: Halcyon House, 1950.

