

Uncut Sheet of Sixteen Continental Currency Notes (CC-23 to CC-30; $1 to $8) [Two Serial Numbers: 56818; 56832]. Philadelphia, PA: Hall and Sellers, February 17, 1776. First Printing. Soft crease down the center, early number notation in one corner (likely contemporary with signatures), discrete (untouched) rust mark from paper clip in upper corners (not touching at ink), else bright and clean. Rag paper with colored fibers and [likely] mica, printed in black ink with leaf 'Nature Prints', sheet is untrimmed, with original deckling intact. fo [Approx. 16.75x14"]. Illlus. (b/w). Signed. Near Fine. Full Sheet. (#14020) $75,000.00

Printed in Philadelphia by Hall and Sellers, the firm succeeding Benjamin Franklin...and integrating anti-counterfitting techniques developed by Franklin (like leaves printed by nature at the rear).

One of two known copies of a full, uncut sheet of this issue.

"The February 17, 1776 authorization was the first of four during the year 1776. The sheets surviving from this date are the very earliest issued Continental sheets known, as none have survived from either 1775 emission. Unlike most

Continental Currency issues, this resolution produced sheets in two different layouts. The February 17, 1776 authorization was the only one to include fractional notes, denominations less than $1, an extraordinarily prolific issue whose serial numbers range well into six figures. Despite the enormous numbers printed, we know of only two February 17, 1776 fractional double pane sheets that remain intact. The first was from [the StacksBowers] Ford VI sale of October 2004, where it brought $43,125; it resold in [the StacksBowers] sale of August 2011 for a record $55,200. The second was from [the StacksBowers] May 2008 Minot Collection sale, a well-handled sheet that brought $17,825 despite being graded just Very Good to Fine. This sheet is the other authorized format, with non-fractional denominations in a double-pane arrangement. This is the only intact example we record on this February 17, 1776 emission, making this sheet not only unique, but the earliest sheet of Continentals available to collectors. With its exclusive rarity and "magic date" of 1776, this sheet is likely to set a record price." [Stacks Bowers Galleries]

Each note bears the mss authorization signatures of William Coats [walnut ink] and John Williams [black ink] and a serial number in walnut ink and presumably, Coats' hand. William Coats [Coates] (c. 1750–1802) was a Philadelphia Officer and political figure, serving as an officer in the 1st battalion of the Philadelphia Associators ultimately becoming a lieutenant colonel in 1776. John William (1731-1799) served as a North Carolina militia colonel, a member of the North Carolina House of Commons (1777), and a delegate to the Second Continental Congress where he signed the Articles of Confederation in 1778. He later became a North Carolina Superior Court judge.

The uncut sheet results in the uncirculated…and stunning…condition of the notes. The sheet is also a remarkable example of the thought, technique, and technology being used, even in 1776, to fight counterfeiting. The paper includes colored threads and what appears to be mica chips. Each note bears and emblem and a Latin quotation. The verso of each note is 'printed from nature', an anti-counterfeiting technique developed by Benjamin Franklin, and states, "Printed by Hall and Sellers. 1776" The face of each note bears the following text: "This Bill entitles the Bearer to receive [X] Spanish Milled Dollars or the Value thereof in Gold or Silver according to a Resolution of Congress, passed at Philadelphia, February 17, 1776." The sheet is, without understatement, a stunning piece of Americana.

The CC-23 through CC-30 catalog numbers refer to a specific series of Continental Currency paper banknotes authorized by the Continental Congress on February 17, 1776. Breakdown of the Series (February 17, 1776)

CC-23 ($1 Denomination):
Front/Back: A weighted bowl on an acanthus plant with the Latin motto "DEPRESSA RESURGIT" ("Though crushed it recovers").

CC-24 ($2 Denomination):
Front/Back: Features a hand planting a young tree with the motto "SUSTINET VEL INTEGRAT" (It sustains or integrates).

CC-25 ($3 Denomination):
Front/Back: Features an eagle and a crane in combat with the motto "EX EXITU PES" (para: A matter can be judged by its outcome).

CC-26 ($4 Denomination):
Front/Back: Features a boar attacking a spear with the motto "AUT COENAM AUT CRUCEM"(Either a dinner or a cross).

CC-27 ($5 Denomination):
Front/Back: Features a hand shining a light on a dark globe/cloud or related landscape design "SUSTINE VEL ABSTINE" (Bear or forbear)

CC-28 ($6 Denomination):
Front/Back: Features a beaver gnawing down a large tree with the motto "PERSEVEBANDO" (through perseverance).

CC-29 ($7 Denomination):
Front/Back: Features a storm or wind breaking the branches of an oak tree with the motto "SERENABIT" (It will clear up).

CC-30 ($8 Denomination):
Front Emblem: Features a harp or the Latin motto "MAJOR MINORIBUS CONSONANT" ("The large colonies and small colonies are in harmony").

Back Design: Ornate decorative borders and nature printing.

Boston ABAA 2026 Long List

1. Albertus Magnus, attributed; [Albert le Grand; Albertus Magnus]; Michael Scotus [Michael Scott]. **De Secrets Mulierum. Item De Virtutibus Herbarum Lapidum et Animalium [with Secreta Naturae] / Albertus Magnus' Secrets of Women and Natural Magic, on the Virtues of Herbs, Stones and Animals.** Amsterdam [Amstelodami]: Johannes Janssonius [Apud Iodocum Ianssonium], 1643. [Later Edition]. Chipping, toning, mild shelf/edge wear, staining, light foxing throughout, previous owner inscriptions to front and rear pastedowns. else tight, bright, and unmarred. Full contemporary vellum, beveled edge, previous owner inscriptions to front and rear pastedowns, handwritten spine title, engraved allegorical frontispiece. 12mo. 366, [10]pp. Illus. (b/w, frontis). Contiene: Michaelis Scoti, Rerum naturalium perscrutatoris prooemium, in secreta naturae. Very Good+. Full Vellum. (#13739) $1,950.00

(On the secrets of women), an immensely popular work which was published many times during the 15th, 16th, and 17th centuries, sometimes separately and sometimes in compilations such as this, which also contains "De mirabilibus mundi" as well as, "De secretis naturae" by Michael Scotus [Contiene: Michaelis Scoti, Rerum naturalium perscrutatoris prooemium, in secreta naturae]. The works attributed to Albertus Magnus were not written by him, but by followers who drew (sometimes faultily) from his work. Suggested authors have been Thomas of Brabant and Henry of Saxony, but they have since been ruled out.

"Michaëlis Scoti rerum naturalium perscrutatoris procemium, in secreta naturae": p. 224-366.
The 1643 Amsterdam edition of the "misogynist masterpiece" The Secrets of Women, an influential and widely disseminated work of natural philosophy that laid the intellectual foundations for early modern witch persecutions (Cabre, review of Women's Secrets in ISIS volume 85, no 3, 1994). The publisher of this edition was Johannes Janssonius (1588-1664), Willem Blaeu's main rival in map publishing, and it includes an engraved title depicting the mythological figure Callisto, in labour and appealing to the goddess Artemis.

Long attributed to Albertus Magnus, De Secretis was probably composed by one of his followers during the late 13th or early 14th century, and survives in around 83 manuscript copies, of which 50 were printed in the 15th century and over 70 in the 16th (Lemay, Women's Secrets. A Translation of Pseudo-Albertus Magnus's De Secretis Mulierum with Commentaries, p. 1). Though the contents cover what we would now consider obstetrics and gynaecology, including menstruation, spermatogenesis, conception, fetal development, and infertility, the text is not a practical medical manual but a philosophical exploration of the human body and its relation to the cosmos. As a follower of Albertus Magnus, the treatise's author "believed that the study of nature as perceived through sense experience and then analyzed in a rational manner forms a single discipline through which we come to comprehend the universe in its corporeal aspects. Human reproduction, a main subject of this treatise, is one of these aspects, that nevertheless has repercussions for our understanding of the entire cosmos" (Lemay, p. 3).

De Secretis was most likely "designed to be used within a religious community as a vehicle for instructing priests in natural philosophy, particularly as it pertains to human generation... A strong subtext of the Secrets, however, is the evil nature of women and the harm they can cause to their innocent victims: young children and their male consorts. Clearly then, another purpose of this treatise is to malign the female sex, a tradition that extends back in Christianity to second-century misogynist writings" (Lemay, p. 16). Among the concepts that the text popularized were the idea that women's menstrual blood was poisonous, that post-menopausal women (especially those who were poor) were more "venomous" because they could no longer expel the toxins, and that women were inherently lascivious beings with a physiological need to absorb the heat and life force of men. "It is these misogynistic ideas about women's sexuality that seeded their demonization in the years that followed, as the Secrets served as a direct source for the Malleus maleficarum. Indeed, the most famous statement from the Malleus explicitly connects witchery with ideas about women's sexuality rooted in the medieval period: 'All witchcraft comes from carnal lust, which is in women insatiable'" (McLemore, "Medieval Sexuality, Medical Misogyny, and the Makings of the Modern Witch", blog of the University of Notre Dame's Medieval Studies Institute, October 30, 2020).--AlemicBooks.

Originally written in Latin, the title translates as The Secrets of Women or Of the Secrets of Women. Drawing on Hippocratic, Galenic, and Aristotelian theories, this text discusses sexuality and reproduction from both a medical and philosophical perspective. Over eighty manuscript copies of the treatise have been identified, and it has been translated into multiple different languages over several centuries. This suggests that the ideas expressed in this work were hugely popular and influential. It was added to the banned book list by the Catholic Church, Index Librorum Prohibitorum in 1605. [6 US holdings, OCLC]. See "Secreta mulierum" Wiki.

2. Aly, Islam. **Delta [Artist Book].** Egypt: Islam Aly, 2023. Limited Edition. Tight, bright, and unmarred. Enclosed in a cloth-covered box with etched plexiglass sides, full leather binding, leather wrappings connected to brass cut pieces, laser-cut Fabriano paper, inkjet printed text, linen thread, book board, museum board, paper, and Coptic binding. Book: triangle with each side 8"; Box: 9x9". Illus. (cut images). Limited numbered edition of 50, this being 26 [plus 5 AP]. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#13789) $1,800.00

"The book "Delta" uses the symbol Δ to represent a change or difference in quantity between two values in mathematics and science. The term "Delta" also refers to Lower Egypt, where the Nile River delta is located. This delta is one of the world's largest, stretching from Alexandria to Port Said. However, rising sea levels put much of the northern delta, including the historic port city of Alexandria, at risk of being submerged in the Mediterranean.

"Delta" highlights the global crisis of rising sea levels and its impact on deltas worldwide. It contains a descriptive poem for the Nile Delta by Nicholas Michell and features images of sea monsters from The Carta Marina by Olaus Magnus, initially published in 1539.

Sea monsters have been a part of human folklore for thousands of years and are often depicted in artwork and stories as symbols of danger and the unknown. These images serve as a reminder of the risks and uncertainties of the ocean and remain a symbol of the unknown.

The contrast between the descriptive poem and the sea monsters underscores the gravity of the topic and its importance. Delta is enclosed in a box with two transparent sides that display laser-cut images. The front features an old map of the Nile Delta, and the back shows an old map of Alexandria port." [Artist statement]

3. Andersson, Peter; Piekkala, Jussi. **An Brann Fastet: Nervösa Ryckningar, Metaidiom. [Fire Resistant [or] Attachment Still Burning; Nervous Twitches, Meta Idiom] [Artist Book].** Sweden: Embryo, 1979. Limited Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Printed b/w wraps, mounted glass slide (artists sperm) and mounted plate of magnified sperm, a mounted glassine envelop with a stamp. 14x10cm. np. [approx. 64pp]. Illus. (color and b/w plates). Numbered limited edition, this being 186 of 400. Signed by both artists. Near Fine in Wraps. Original Wraps. (#13993) $145.00

The book is a collaboration between Swedish artists Peter Andersson and Jussi Piekkala.
An experimental, avant-garde expression quite in line with late-1970s Swedish artist publications.
The poem facing the mounted slide reads, "Place this sample under // a microscope to //see the remarkable >>tailored // uniformity>> of the various // superabrasive sperms."
Limited to 400 copies, "by necessity".

4. Baring-Gould, Sabine. **The Book of Were-wolves: Being An Account of a Terrible Superstition.** London: Smith, Elder and Co., 1865. First Edition. Light shelf/edge wear, discrete marginal notations, several clippings carefully tipped in (with some minor related offsetting), minor dust staining to top of text block, professional repair to hinges/joints, else tight, bright, and unmarred. Original publisher's pebbled red cloth boards, gilt lettering and decorative elements, frontispiece. 8vo. xi, 266pp. +2pp adverts. Illus. (b/w plates). Former owner notes, annotations, and pasted/laid in news clippings. Fine. Hardcover. (#10978) $7,500.00

Neat, professional repair to the inner joints and hinges by Sean Richards. Beginning in Chapter IX, "Natural Causes of Lycanthropy," an early owner has affixed old press clippings about child murders to approximately eight pages of text (in such a way that the printed text is still legible) and added some relevant notes in neat ink and pencil. The striking binding is much brighter and cleaner than typically found. Overall, a very handsome copy. The first major study of the myths and legends regarding werewolves and lycanthropy from ancient times to the Victorian era. Baring-Gould's status as an Anglican Priest and his widely varied skills, experiences, and academic interests allowed him to create one of the definitive texts on lycanthropy, reviewing mythology, history, medical and sociological influences, and literature pertaining to werewolves and related phenomena. Rev. Sabine Baring-Gould (1834-1924) of Lew Trenchard in Devon, England, was an Anglican priest, hagiographer, antiquarian, novelist, folk song collector and eclectic scholar. His bibliography consists of more than 1240 publications. In one of the most cited texts on lycanthropy, "Baring-Gould treats the phenomenon of the werewolf as a psychological aberration, as essentially a delusional state. Baring-Gould treks into the shadowy world of crimes vaguely connected to werewolves, including serial murders, grave desecration, and cannibalism." (Coleman) At first search, no copies of this edition held in US institutions (Worldcat). A scarce book generally and arguably rare in as handsome condition as found here. The annotations are written in a similar hand as the owner inscription, "Agnes O. Henry." Without absolute confirmation, however, it is possible this copy belonged to

Agnes Henry, Irish/British feminist anarchist in late Victorian Britain, dates aligning as probability.

5. Bart, Harriet . **Punica Granatum "Pomegranate" [together with] pomegranate bronze sculpture.** Minneapolis, MN: Mnemonic Press, 2005/2024 [bronze]. Limited Edition. Tight, bright, and unmarred. Orange crinkled cloth binding, letterpress printed with embossed images on 300gsm Magnani Pescia; red cloth archival box. fo. np. Illus. Numbered limited edition of 10 deluxe copies. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13793) $4,500.00

"Punica Granatum was inspired by Harriet Bart's travels through Israel in 2000 and 2001. The profusion of pomegranate trees, and the many images of them inscribed on ancient stone fragments, fired her interest in this fruit of the gods. In 2002 Bart cast pomegranates in bronze. That work led to the creation of Punica Granatum, in which the pomegranate is presented as the fruit of love and seduction. Excerpts from classical and contemporary sources are threaded together to form a new text that extols the mythic powers of the pomegranate." [Artist Statement]

Concept and cento poem by Bart, embossed images by McIntosh Embossing, presswork and typography by Philip Gallo at The Hermetic Press, and binding by Jill Jevne.

6. Bart, Harriet. **COVID: Book of Days.** Minneapolis, MN: Mnemonic Press, 2022. Limited Edition. Bright and clean. Loose sheets in several matching portfolios, housed in black cloth dropspine archival box. Small 8vo. np. Illus. (color and b/w plates). Numbered limited edition of 25. Signed by the artist. Fine in Fine Archival Box. Wraps. (#13148) $1,800.00

Conceived and directed by Harriet Bart and produced by Paul Nylander at Four Tree Press. Box designed by Jody Williams and executed by Campbell-Logan Bindery. Folio titles excerpted from Emily Dickinson.

"Covid: Book of Days is based on mixed-media drawings and collages created in response to the events of March through May, 2020. On March 13, Governor of Minnesota, Tim Walz, closed the State in response to the deadly spread of Covid-19. Bart went to her studio that day, collected a small box of art materials, a stack of precut paper and went home. There she created a workspace 18 x 18", the size of Emily Dickinson's desk. From March 13 thru May, she created more than 50 mixed media drawings and collages, some of which comprise Covid: Book of Days." [artist statement]

7. Bassett, Ronald. **Witchfinder General.** London: Pan Books Ltd, 1968 [1966]. First Edition, Unabridged. Light shelf/edgewear, creasing, else tight, bright, and unmarred. Original color pictorial wrappers. 8vo. 254pp.+bibliography, adverts. Near Fine in Wraps. Original Wraps. (#13536) $350.00

"Ronald Basset brings to life the nightmarish figure of Matthew Hopkins, a man responsible for the deaths of more than 300 women and who, almost single-handedly, caused more people to be hanged for witchcraft in two years than in the whole of the previous century. 'Witchfinder General' is a gripping historical thriller set during the massively tumultuous period of the English Civil War, 1643."--Publisher. Cover image from the film starring Vincent Price as Matthew Hopkins.

8. Belloff, Mindy. **Hester. Emma. Sonia. Joni. Annie. Tracy: A Postmodern Discourse.** New York: Intima Press, 2021. Limited Edition. Tight, bright, and unmarred. Deluxe edition aqua blue full leather cover of Sokoto goat with red leather spine, black raven images foil-stamped, and gray leather onlay. Title foil-stamped on fine Cowley's vellum calfskin, sewn and bound by Celine Lombardi. Small 4to. Limited edition of 32 (26 Standard; 6 Deluxe), signed by the artist. Fine in Fine Archival Box. Hardcover. (#11447) $9,500.00

"Hester . Emma . Sonia is a feminist reading of the three literary classics. The volume gives voice to the main female characters, Hester Prynne, Emma Bovary, and Sonia Marmeladov, and presents multiple voices in dialogue. The subtitle, Joni . Annie . Tracy, highlights contemporary singer-songwriters Joni Mitchell, Annie Lennox, Tracy Chapman and other favored musical artists including Janis Joplin, Etta James, Leon Russell, Paul Simon, Mary J. Blige, Laurie Anderson, and others, whose poetic lyrics provide commentary in the margins. Text of philosophers, writers, and poets such as Simone de Beauvoir, Virginia Woolf, Karen Horney, Jean-Paul Sartre, Julia Kristeva, Rainer Maria Rilke, William Blake, and Arthur Rimbaud, are incorporated into brilliant typographical designs, deconstructing the original narratives. A selection of text is in Latin, French, and Russian.

Numerous reproductions of artworks: paintings, drawings, and photographs from earlier in the Artist's 40-year oeuvre, along with recent drawings and calligrams, adorn the pages. Additional references are made to contemporary issues including Covid-19 and Black Lives Matter protests. The three sections are abridged and combined into one volume, reframed to create a critical dialog in the 21st-century. The resulting layered narrative recontextualizes the stories,

bringing additional voices to the fore." [artist statement]

9. Belloff, Mindy. **Recreation of the Declaration of Independence as designed & printed in 1777 by Mary Katharine Goddard [Together with] Edited Version of the Declaration of Independence: All People Are Created Equal.** New York: Intima Press, 2010. Limited Edition. Bright and clean. Document 21x16" printed in 2-color black and brown; Essays 21x16" printed in blue and red; inside an archival paper folio; hand set in Caslon & letterpress printed on handmade cotton & linen paper (paper custom made by Katie MacGregor, Maine). Limited edition of 100 copies. Fine in Fine Portfolio. Broadside. (#8916) $3,400.00

'"Setting the Declaration in type was enlightening in many ways, as my thoughts throughout the process were of Mary Katharine in her print shop during the cold month of January, not having 21st century amenities. I could not help but wonder how Mary Katharine must have felt being entrusted to print this stunning proclamation while setting each letter of the text 'all Men are created equal.' Therefore, on July 4th, 2010, I went to press on a second unambiguous edition proclaiming 'all People are created equal'," explained Mindy Belloff. "Mary Katharine was an incredibly brave woman for her time. By her actions, she was clearly a pioneer for women's rights and freedom of the press."' (Artist statement)

In January 1777, Congress commissioned Goddard to print the Declaration for each of the 13 newly formed colonies. This was the first printing to reveal the names of its signers and the first titled the Unanimous Declaration. Goddard, Postmistress of Baltimore and publisher of a weekly newspaper, put herself at risk for treason by printing the document and adding her name at the bottom.

To honor Goddard, an American pioneer, and our founding fathers, Intima Press created an accurate reproduction of Goddard's elegant two-column design of the Declaration, hand set over 7,000 characters in the original Caslon typeface, and printed on paper made specifically for the museum quality re-creation. She then went to press on a second unambiguous edition proclaiming 'all People are created equal' instead of 'all Men.'

Introductory text by Harvard historian David Armitage with essay by historian Martha King, and by the Artist.
The two pieces are available seperately for $1777 each.

10. Betjeman, John; Piper, John [illus.]; Brockman, Stuart [binder]. **Church Poems [Design Binding].** London: John Murray Ltd., 1981. Limited Edition. Tight, bright, and unmarred. Full transparent vellum over watercolour; Louise Brockman endleaves; aeg; goatskin onlays; gold tooling and lettering; sewn on cotton tapes with split board construction incorporating a supported French groove. Black drop-spine archival box. Small 8vo. 65pp. Illus. Limited edition of 100 copies, this being 26. Signed by author and illustrator. Fine in Fine Drop-Spine Archival Box. Hardcover. (#10965) $4,250.00

"Design depicts church arches and windows with the black curves and spires and church roof structure with the black ink lines. The colours used and onlays reference stained glass windows." [artist statement]

11. Bradford, John; Nunez, Ash [binder]. **The Poetical Vagaries of a Knight of the Folding-Stick, of Paste-Castle [Design Binding].** Valparaiso, Indiana: Sandlin's Books and Bindery, 1993/2024. Limited Edition/Unique. Tight, bright, and unmarred. Full goat skin, gold, blind, and palladium tooling, leather inlays and onlays, decorative endpapers, sprinkled gold edge, silk sewn endbands. 8vo. 62pp. Illus. Signed by the binder. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13682) $2,750.00

"The Poetical Vagaries of a Knight of the Folding-Stick, of Paste-Castle is part bookbinders poetry and part secret society satire. John Bradford wrote this book with a nod and wink at the fraternal orders and secret societies of the day by creating his own version of a bookbinder secret society. This binding is an imagining of what an idealized version of this text as a tome of the secret society might have looked like.

A crest based off of Bradford's illustration of the knight has been created with various bookbinder tools based on a royal coat of arms with the rampant head as the head of the knight, scroll on the bottom with The Garret which is their fictional headquarters. The spine of the book alludes to "Keep Dark" or keep quiet to the secrets of their society and it is titled with Gotham, or New York, as the place of publication/location of their society. The choice to add the black pages into the binding is to highlight the section of the book that was not included by the printer, or the pieces to "keep dark" about in regards to the practices and beliefs of this fictionalized bookbinding society. The colors in the crest are based on the colors of the string orders from the society. The binding overall design was based on records of armorial bindings and historic fraternal order bindings. [artist statement]

Originally published in 1815, the textblock is from the 1993 limited edition. This is Ash's first available binding.

12. Bronte, Emily; Balthus. **Wuthering Heights With lithographs by Balthus [Artist Book].** Paris: Librairie Séguier/Séguier Bookstore, 1933/1989. Limited Edition. Very minor soiling to title pages, else bright and clean; slipcase shows minor shelf/edge wear, else tight and bright. 12 original lithographs by Balthus, printed in two colors on full sheets, original printed cover, red cloth portfolio and slipcase. fo. np. Illus. (color plates). Limited numbered edition of 50, this being 46. Each litho monogramed, numbered, and signed by the artist. Fine in Fine Archival Portfolio and Slipcase. Original Wraps. (#14016) $7,500.00

In 1933, Balthus created a series of drawings for Emily Bronte's Wuthering Heights, a book he adored. [Some of the original drawings are at MoMA.] They would remain unpublished until 1989, when Librairie Séguier published an edition of 12 lithographs from them, each accompanied by the passage from the book that inspired it. With an introduction in English by Michel Surya, the edition was 170 copies, altogether, with only 50 being signed and numbered by Balthus (this one being 46/50). The lithographs are roughly 11 x 15 inches.

This work precedes the LEC edition by five years [in which Balthus signed the book, but not the individual plates].

13. Bush, Martin. **Monograph of Robert Goodnough [Original Art].** New York: Abbeville Press, 1981. First Edition/Unique. Original oil painting at front board, ink signature at front and spine, else tight, bright, and unmarred. Off white cloth boards. Square 4to. 11.75x11.75" 260pp. Illus. (color and b/w plates). Index. Signed by the artist. Fine. No DJ. Hardcover. (#14015) $4,500.00

Unique hand-painted cover of the Robert Goodnough monograph by Martin Bush. [Originally in the collection of Harry Abrams.]

The painting is an oil on linen-bound book and signed "Goodnough" on the lower right side of the painting and on the spine of the book. This edition is part of the same series of volumes that the Helen Frankenthaler and Kenneth Nolan editions come from, though, in this case, we are uncertain the exact number of copies that were created for this edition. (Unlike those more famous editions, it appears these were done in a very limited run, mostly for contributors.)

14. Campanello, Kimberly; Ní Churreáin, Annemarie; Xidous, Dimitra; Murphy, Jamie [printer]. **(S)worn State(s) [Fine Press].** Dublin: The Salvage Press, 202. Limited Edition. Tight, bright, and unmarred. Three volumes in matching printed wraps in red cloth drop spine archival box. fo. np.Numbered limited edition of 80 copies. Sign by the artists. Fine in Fine Archival Box. Hardcover. (#13171) $900.00

"Drawing upon social history, myth, and visionary poetics, (S)worn State(s) remembers, challenges, and reimagines 'worn' narratives of women's experiences in the context of shifting historical and cultural landscapes in the Irish Decade of Centenaries 2012-2023 and beyond. In an extended poetic conversation, Kimberly Campanello, Annemarie Ní Churreáin and Dimitra Xidous created a suite of individual poems before co-authoring the long poem Her-Text that reinscribes and 'swears' an oath to new and unfolding 'states' of being and making. The poems were created in Dublin, York, Achill Island and at the Boyne Valley. The texture of the language emerges from the Donegal Gaeltacht, Greece, Italy and North America.

In 2019, the project received the inaugural Markievicz Award for Literature from the Arts Council of Ireland and the Department of Culture, Heritage and the Gaeltacht, allowing the poets generous space to come together and create this work. Through the book's design and production, Jamie Murphy has nurtured the delicate relationship among texts, creating a powerful narrative guided by space, rhythm and typographic sensibility." [publisher's statement]

"Designed and letterpress printed by Jamie Murphy, assisted by Ellen Martin-Friel and Mikah Smillie. The 14d type is Gudrun Zapf-Von Hesse's Diotima (1951) and Hermann Zapf's Optima (1958). The paper is 100 gsm Munken Print vol 15 and 90 gsm Zerkall Ingres. This is the first of three books that make up (S)worn State(s), a project by Annemarie Ní Churreáin, Dimitra Xidous and Kimberly Campanello. The books are housed together in a solander box accompanied by their collaborative poem Her-Text, printed in the same types on assorted handmade papers. The bindings have been executed by Elize de Beer. Solander boxes by Tom Duffy." [colophon]
[Sworn Statements - added for searching ease]

15. Camus, Albert; Rothchild, Judith [illus.]. **Les Rats [Artist Book] [DELUXE]** extrait de "La Peste" d'Albert Camus. Octon, France: Verdigris Editions, 2020. Limited Edition. Tight, bright, and unmarred. Text in French. Accordion fold construction. Black paper binding, black printing, red cloth spine with black paper label. Drop-spine black paper archival box with red cloth spine, black paper spine label. Narrow, oblong 4to, 6"x16.5". Np. Limited edition of 28,

Deluxe editions numbered 1 to 6, this being 6, with original linoleum plate and mezzotint of dessicated rat. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12882) $3,250.00

Conceived during the confinement of spring 2020 and finished during the autumn lockdown, Judith Rothchild's linocuts were inspired by a fragment of "La Peste" by Albert Camus. The text in French, is printed in letterpress in Univers bold on a Vandercook press by Mark Lintott who also created the slipcases and boxes. The deluxe edition, numbered 1/28 to 6/28, printed on grey Rives BFK paper, contains a mezzotint by Judith Rothchild of a dessicated rat as well as one of the lineoleum plates. The regular edition, numbered 7/28 to 28/28, printed on tan Rives BFK paper is presented in slipcases. Number 28/28 is reserved for the Biblioteque Nationale de France. Year of the Rat, 2020.

16. Camus, Albert; Rothchild, Judith [illus.]. **Les Rats [Artist Book] [DELUXE]** extrait de "La Peste" d'Albert Camus. Octon, France: Verdigris Editions, 2020. Limited Edition. Tight, bright, and unmarred. Text in French. Accordion fold construction. Black paper binding, black printing, red cloth spine with black paper label. Drop-spine black paper archival box with red cloth spine, black paper spine label. Narrow, oblong 4to, 6"x16.5". Np. Limited edition of 28, Deluxe editions numbered 1 to 6, this being 5, with original linoleum plate and mezzotint of dessicated rat. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13790) $3,250.00

Conceived during the confinement of spring 2020 and finished during the autumn lockdown, Judith Rothchild's linocuts were inspired by a fragment of "La Peste" by Albert Camus. The text in French, is printed in letterpress in Univers bold on a Vandercook press by Mark Lintott who also created the slipcases and boxes. The deluxe edition, numbered 1/28 to 6/28, printed on grey Rives BFK paper, contains a mezzotint by Judith Rothchild of a dessicated rat as well as one of the lineoleum plates. The regular edition, numbered 7/28 to 28/28, printed on tan Rives BFK paper is presented in slipcases. Number 28/28 is reserved for the Biblioteque Nationale de France. Year of the Rat, 2020.

17. Castro, Erik. **New Skin [Artist Book].** Santa Rosa, CA: Erik Castro/Mob of Two, 2011/2024. Limited Edition. Tight, bright, and unmarred. 24 duct tape pages, photos printed on adhesive labels, gaffers tape spine, letterpress title, text is handwritten in silver paint pen. Oblong 4to. np. Illus. (b/w plates). Numbered limited edition of 25 copies. Signed by the artist. Fine in Wraps. Original Wraps. (#13164) $1,250.00

"A book about pain and transformation. In 2011 Erik Castro made a short film based on photographs and interviews with two young men, Cris and Irwin, whom Erik met at a clinic where they were undergoing tattoo removals in order to erase their gang affiliations.

The decision to step away from gang life is fraught with shame and danger. Of all the people at the tattoo removal clinic, these were the only two men willing to let Erik document this change in their lives. It is a rare glimpse of a moment of great vulnerability, strength and sacrifice. The book's text consists of Cris' and Irwin's own words reflecting on the motivations behind getting the tattoos as well as the decision to remove them.

That same year he made a unique artist book of the photos using duct tape and other materials he had in his garage. In 2024 he decided to work with the book artists at Mob of Two, refining the book into an edition of 25 copies that reflects the spirit and intent of the original. Erik Castro is a photojournalist based in Santa Rosa.

18. Chaucer, Geoffrey; Hughes, Kenneth [art]. **Squires Tale from Canterbury Tales [Manuscript].** London: Handwritten manuscript, 1944. Unique. Touch of darkening at spine, small ink mark at front board, minimal shelf/edge wear, else tight, bright, and unmarred. Full tan leather boards, four raised bands, gilt lettering and decorative elements, dentelle borders, dark ink topstain. 8vo. np [76pp]. Text and line ornamentations in red, blue, and black ink; illuminations in colours, adorned with leaf of gold; with handwritten colophon. "Designed, illuminated and lettered for the owner by Kenneth Hughes at London 1944 A.D.". Near Fine. Hardcover. (#13995) $5,000.00

Amazing pastiche manuscript...created in London during World War II. Chaucer text in Middle English has been illuminated...literally and figuratively...in an exceptional fashion, with innovative coloured initials, lovely executed full page title and endleaves, and exquisite and creative decorations to all the leaves, made as a medieval manuscript. Sadly we have not been able to find out more about the Kenneth Hughes that has spent numerous hours on this work.be An astonishing piece of book art.

19. Cole, Stephen [ed]; Murphy, Jamie [printer]. **Works of the Master Poldy [Unusual Association].** Dublin: Salvage Press, 2013. Limited Edition. Tight, bright, and unmarred. Quarterbound, red leather spine, beige paper boards, silver gilt lettering, portfolio shows orange cloth spine (matching slipcase) and beige paper boards. fo. [35pp]. Numbered limited edition of 120. 1-20 comprise the deluxe edition, 21-120 the standard. The deluxe includes an extra suite of prints. This is copy 5. Signed by Jamie Murphy. Laid in ephemera. Fine in Fine Slipcase. Hardcover. (#13236)$2,250.00

Laid in invoice and mss note to the original buyer, "Thomas Shannan" (Invoice under Jamie Murphy's name and mss note on 'The Salvage Press' letterhead). Mr. 'Shannan", according to Jamie, always bought 2 of each of his books as they were issued. Also according to Jamie, Thomas Shannan was a pseudonym for Andrew Shannon who was, at the time, on the lam from the police. Andrew Shannon is moderately infamous in Ireland. In 2012, Shannon visited the National Gallery of Ireland, in Dublin, where he attacked a Monet painting (Argenteuil Basin with a Single Sailboat (1874)), punching a large hole through it while shouting about the art world [there is actually an online game about this, google, "punch a monet 2014". Arrested over 4 dozen times for art/book theft, he was notably caputred with nearly 70 books stolen from Carton House in Kildare.

A typographic homage to James Joyce's, Leopold Bloom. The woodtypes used are part of the Distillers Press collection. This is the first book printed under the imprint of the Salvage Press.

"The Works of Master Poldy is the first-ever attempt to boil down the essence of Jame Joyce's seminal hero, Leopold Bloom, into a collection of his wide-ranging thoughts and quips. I collaborated with editor Steve Cole (Baltimore, Maryland, USA) on this book which has been designed, letterpress printed and hand bound in Dublin by Dublin based craftspeople. This is the first book produced under the imprint of The Salvage Press.

The wood types are from the Distillers Press collection and include a large number of sans serif faces ranging in size from three to twenty lines. They include designs cut by Day & Collins, Stephenson, Blake & Co. and Delittle of York. Alongside these is DeLittle's ten line Caslon Italic and an instance of two sizes of their Elongated French Clarendon. The majority of the body text has been Monotype cast in fourteen point Baskerville series 169 by Phil Abel and Nick Gill at Hand & Eye Letterpress, London. The twenty four point Granby Inline that accompanies the wood type and the remaining justified Baskerville was set by hand." [Publisher's statement]

"The book contains excerpts from the original text which are either thought of or spoken by Bloom. These are juxtaposed with texts relating directly to his surroundings. Through playful typography, the book serves to make a dense text more easily accessible." [review]

20. **Collection of Alchemy // Magick amulet cards from the "Astrologer of the Nineteenth Century" [Alchemy].** [1825]. Limited Edition // Reprints. Near fine, light shelfwear, else tight, bright, and unmarred. Printed gold cards. Illus. (color). Housed in a leather snap wallet. Near Fine. (#13838) $200.00

Paper based talismans to wear on a person, or use in ceremonial magick workings. Images from The Astrologer of the Nineteenth Century.

21. Cooksey, Gabby. **Tarot for the Misguided including the Off-Kilter Deck [Deluxe: Complete in Two Volumes with Suite of Minor Arcana Prints] [Artist Book].** Tacoma, WA, 2024. Limited Edition/Unique. Tight bright, and unmarred. Waxed handmade printed paper boards, printed letterpress, cards mounted on various pages; matching traycase; extra suite of large format prints of the Minor Arcana. fo. 74; 115pp plus plates. Illus. (color plates). Tipped in cards. Numbered limited edition. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13184) $9,500.00

"A two volume set covering the history of tarot and the major arcana in the first volume and all the the minor arcana in the second. This book has been in Gabby's head for two years with research starting in earnest a year and half ago. The idea of creating her own tarot deck came to be because of the tiny songbird called a shrike. These lovely little morticians stick their excess prey on thorns or barbed wire for later consumption. Gabby thought that the shrike would make the perfect Death card for a tarot deck. Then she wondered how tarot even came to be. Who created it? Why did they create it? Why is the art so iconic? Time would eventually make the idea into a physical book for people to enjoy and learn for themselves about the divinatory meaning of the cards, about the organism's Gabby chose, or about how a man in the 18th century created what we know as tarot today.

Gabby started the process of drawing the cards by compiling five to eight reference photos of the organism, putting them into Midjourney, an AI art creator, and seeing what rococo style would come out. A lot of the organisms no longer

looked like their true selves so she took parts of the real organism and Photoshopped them on top of the AI created art. She added extra eyes, legs, feathers, arms, or whatever to make things a little off. Then she printed out this image, traced it with ink and pen, scanned it into Illustrator, and finally cleaned up the drawing to what you see in the cards today. The layering of the actual card is a pearlescent encaustic wax on Fabriano Unica paper, then put into the Glowforge to engrave and cut out the card. After it's cut, she dyed the card with the color corresponding to the deck, varnished the images, and finally glued the backs of the cards to the front.

In the book, the first twenty or so pages cover the history of tarot and what it means today. This took most of Gabby's time to research this because there are not a lot of books on it and everyone has an opinion. Tarot started off as a trick-taking game and slowly morphed into a divinatory practice. She focused on three major decks throughout history: the Visconti-Sforza Deck (1450), the Tarot de Marseille Deck (1650), and the Smith-Waite Deck (1905). Gabby wanted to showcase the changes of the cards as time went on and people's views changes. As you go through the book, the cards are slotted into the right hand page. Behind the card is an image depicting the traditional card such as Strength has a lion somewhere on it, the Wheel of Fortune shows a four pronged wheel, and so forth. The text on the left hand side show the divinatory meaning, following the history of the card through the three decks and finally about the animal that was chosen to represent the card. Gabby wanted to highlight vulnerable or endangered animals as much as she could. She also writes why she chose that particular organism for that card. Some of the stories are made up; some are true — that's for you to chose. At the base of the text is a small quip to sum up the card if it was tl:dr.

22. Cordeiro, Ana Paula; Henry, Barbara. **RANDOM REPORTS 1, 2 AND 3.** Bahia, Brazil/New York, 2015. Limited Edition. Tight, bright, and unmarred. Quarterbound, tan leather spine, in blind lettering at spine, printed paper boards, colored paper endpages; matching slipcase. Small 8vo. np. Illus. (color and b/w plates). Numbered, limited edition, this being 3 of 3. Signed by artist and poet. Fine in Fine Slipcase.. Hardcover. (#9989) $850.00

"Random Reports is a series of poems by Barbara Henry derived from vocabulary lists chosen by chance and choice from the first section of The New York Times. They reflect the spirit of the day and are specifically dated, and the subject of the poem is strictly a result of the wordlist.

They are often titled from the headlines. Many many years ago I asked Barbara to allow me a binding gathering the volumes 1, 2 and 3. Time being a theme on all I try my hand at, this sat unfinished for about 7 years. After an involved first attempt with low-relief carvings of scaffolding layers on wood covers that were deep enough for the gauging but too thick for the binding, its potential baffled the binder: thanks to Barbara's kaleidoscopic talent with words, the number of design venues to explore was vast. Not to mention the weight of my own deflation. Little did I realize how ambitious that first attempt had been. It might photograph well, but oh it functions poorly. Under deadline-pressure I even went ahead and submitted it out to be handled. Oh the shame.

Trusting the process kernel originally glimpsed, however, I embraced as propelling force a writing technique known as "hasta pronto adelante": forward forging ahead from wherever the work is at – a mindset that shares an essence with the poetic constraints of the work. Binding-wise I was in for a trial-and-error loop, but at least this time I kind of knew it. Such kindness to myself totally shared a vibe with Barbara's forbearance: she never once asked me what was going on.

Forever forward moving, the initial scaffolding dimensional backdrop made its way to the foreground with the recourse of graffiti rubbings: reminiscences of the tactile response one gets from handling inky newspapers, the original substratum for the poems.

The back covers offer a contrast with this rough reality through the sensuality of leatherwork – alum goat hand-dyed to match Barbara's color motif – bringing the harsh graffiti input to an immediate association with skins: layered experience, in tandem with the poems essence." [artist statement]

23. Covarrubias, Miguel; Rosa Covarrubias, [illus]. **Mexico South: The Isthmus of Tehuantepec [Original Art - Unique].** New York: Alfred A. Knopf, 1946. Limited Edition/Unique. Even toning to the gilt at the spine, light sunning to the top of the pink cloth boards, even toning of endpages, author sketch and inscription, else tight, bright, and unmarred. DJ shows minor shelf/edge wear, else bright, and clean. Slipcase (almost always missing) shows partial closed split at bottom seam, light shelf/edge wear, else tight and clean. Quarterbound, black cloth spine, pink cloth boards, gilt lettering at spine, fold-out frontispiece, tipped in original (augmented) sketch. 8vo. 427pp plus Dictionary and Index. Limited numbered edition, this being 36 of 100 with original art tipped in and personalized inscription by the artist. Near Fine in Near Fine Dustjacket in Very Good+ Slipcase. Hardcover. (#14013) $7,500.00

As part of the special edition, to the first 100 copies, Covarrubias added a charming but still basic original illustration. In this instance, however, because the book (Copy #36) was specially dedicated to a couple who were friends with Covarrubias and his wife Rosa, he went far above and beyond the typical caricature and added a pen, ink wash, and watercolor lavish portrait of a young woman (6.5x9.5").

The book is dedicated, "For Natalia and Jan Drohojowski/ With the friendship of their friends/ Rosa and Miguel Covarrubias." Underneath the inscription, Covarrubias has included an amusing sketched self-portrait. Miguel Covarrubias was a Mexican painter, caricaturist, illustrator, ethnologist and art historian. His art and caricatures were frequently seen in The New Yorker and Vanity Fair. The linear style of Covarrubias' work was highly influential to other caricaturists at the time [e.g. Al Hirschfeld, etc].

Mexico South emerged as an important historical and anthropological exploration of the Isthmus of Tehuantepec. The area is shared by four different states; Yucatan, Campeche, Tabasco and Chiapas and the book explores the diverse geography, anthropology, archaeology, folklore, history, literature, music, and religions the region.

24. Crick, Francis. **The Astonishing Hypothesis: The Scientific Search for the Soul.** New York: Charles Scribner's Sons, 1994. First Edition. Minimal shelfwear to boards, else tight, bright, and unmarred. Black cloth over navy paper boards. Full color dj. Mounted bookplate on flyleaf. 8vo. 242pp. Illus. (b/w plates). Very Good in Very Good Dustjacket. Hardcover. (#11585) $4,000.00

Posthumously designed book plate by a friend of Oliver's, incorporating his longstanding love of cephalopods. Inscription on label on half-title by the author to Oliver Sacks: "With many thanks for your comment-Francis." Crick and James D. Watson were co-discoverers of the structure of DNA in 1953, a landmark scientific achievement of the 20th Century.

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

25. Cross, Anson K., [ent], inventor. **"Cross" Drawing and Painting Glass lenses for perfecting visual power.** Boothbay Harbor, ME: Anson K. Cross Company, August 9, 1921 (patent). Unique. Worn and lightly toned, else very good. Wood and metal frame with attached printed cardstock, pasted on patent label with metal lens frames and glass ocular lenses. Very Good. (#13215) $750.00

"My invention relates primarily and generically to an instrument useful in the art of painting for correcting or testing the color values applied by the artist to the painting. Its object is to furnish a means which which will enable artists and students to discover and correct mistakes in light and shade, and also in color.... a perfect instrument for enabling the untrained student to gain that perfect realization of nature's perspective appearances which has been the artist's lifelong ambition."--Anson K. Cross US patent office letter. Explanations and directions for use are printed on a paper entitled "Directions for Use" mounted inside frame. Anson Kent Cross (1862 - 1944) was active/lived in Massachusetts and Maine and is known for landscape painting, teaching, and writing. Mr. Cross invented a rotary snowplow when a pupil in high school and took out twenty-three patents on it. He also patented the Cross drawing glass in 1912 and a drawing and painting glass in 1921. He also was an art instructor at (Massachusetts Normal Art School, Boston, 1883) and member of the Copley Society. One known example at the Huntington Library.

26. Croze, Austin de [1866-1937]. **La Lumière Magique. [13 poèmes magiques et poème en epilogue] [Manuscript] [Together With] [Calendrier Magique].** Paris: mss, 1920. Unique. 4to. 92pp. 37pp. text and illustrations, distributed over 92pp. overall. Various papers and media utilised running the gamut from heavy card to glassine via what appears to be brown wrapping paper and other diverse elements. Bound in later full burnt yellow morocco gilt, black title labels to spine, embellished with pentagrams to both boards. A beautiful volume, strong, clean and clearly well looked after. Original cover and spine bound in. Filled with numerous pen, ink and watercolours designs with the unpublished poems in typescript. Near Fine. Hardcover. (#9640) $25,000.00

To all intents, purposes, appearances and instincts this volume is a detailed artist\author's mock up or "maquette" for an occult poetic collection that was never published but that looks very much like (well, clearly is) a follow up to the legendary Calendrier Magique that de Croze created years earlier in collaboration with Manuel Orazi and which is now hailed as one of the greatest and most desirable depictions of the fin de siecle art occult pre-occupation. Intended far more as an artistic romp through the lush and shadowy landscape of decadent Parisian occult excesses than an

actual handbook for magical practice (despite being issued in a rather tongue in cheek limitation of 777 copies), it's a thing of great beauty and renown, and highly sought after by both those who are interested in fin de siecle art, and by those who are interested in fin de siecle occultism.

This volume, which positively reeks of an attempt to expand upon the Calendrier artistically, has its scope broadened to encompass practical witchcraft (there is a beautifully illustrated section on the gathering of magic herbs), talismans, the construction of magic circles, a striking section on the zodiac, an incantation for summoning the devil, a variety of magical formulas, "Le Chanson du Sabbat" and a poetic piece entitled "Le Vampire" all decorated and embellished in gorgeous colour and detail. A favourite image has to be a striking full colour illustration of the elements of some sympathetic magic ritual consisting of pierced portraits, hearts with nails through them, the head of a very unhappy looking owl and a suspended series of small wax figurines illustrated in detail bearing the names of people with whom the practitioner clearly has a problem; Andre Gide (depicted during his beard and moustache period) is one of the suspended voodoo dolls, along with de Fouquieres, two unfortunate ladies named Yvone and Aurel, and a mutilated doll labelled Sacha, that has already been divested of its hands and feet.

At this point in the 1920's, Austin de Croze was an enthusiastic and roving food writer, soon to pen his "Plats Regionaux de France," a deep and sultry homage to the culinary joys of rural France. It is almost certainly for his exploits as a food writer that he is better known, but La Lumiere Magique is a clear indication that his interests in the occult and esoteric underside of life had not abated, but merely been simmering for awhile.

One of the most notable things to take away from this volume, aside from its beauty, the obvious fascination of it being a lost book, a work in progress and a previously unconsidered addition to an area of study and fascination that is growing on swift wings; lies in the fact that it highlights just how much of the Calendrier Magique was Austin de Croze, and how much was Orazi. La Lumiere Magique has fewer of the gorgeous and mysterious depictions of lust and occult dissipation seen in La Calendrier (although gaps exist in the text, possibly suggesting that this volume would have been handed over to Orazi for further embellishment if the two of them decided to go all out on duplicating their previous successes), but de Croze's typography, pen embellishments, watercolours and layouts contain numerous repeated motifs from the previous work, and it requires little more than a couple of Orazi's shadowy confections to become a fully grown sibling. Wondrous, beautiful and unique. Includes facsimile of the original and first release manuscript the Calendrier Magique for comparison. Many of the same motifs are repeated in the second manuscript.

27. Crumb, Robert; Vaughn Bodé; Art Spiegelman; Spain Rodriguez; Kim Dietsch. **Gothic Blimp Works [Issues 1-8].** East Village, New York: Peter Leggieri and the East Village Other, 1969. First Edition. Light chipping, fading, fold lines, one issue with dampstaining, and general newsprint toning, else tight, bright, and unmarred. Complete run of eight issues with color and b/w illustrations. fo. Var. pg. Very Good+ in Wraps. Original Wraps. (#13188) $5,000.00

"During its eight-issue run, the publication displayed comics in both color and black-and-white. The first issue was titled Gothic Blimp Works Presents: Jive Comics. Vaughn Bodé was the founding editor but soon stepped down after the first two issues. At Bodé's invitation, Bhob Stewart became the publication's editor, introducing a line-up of contributing artists and writers that included Larry Hama, Michael Kaluta, Willy Mendes, George Metzger, Ralph Reese, Steve Stiles and Bernie Wrightson. The first two issues also featured work by Bodé, Joel Beck, Roger Brand, Robert Crumb, Kim Deitch, Simon Deitch, Bill Griffith, Ron Haydock, Jay Lynch, Trina Robbins, Spain Rodriguez, Art Spiegelman, John Thompson, Larry Todd, and S. Clay Wilson." While Zap Comix officially started the underground comics movement in the US, Blimp Works created national readership and networks to collectively identity as a distinct comic art movement. Features the distinctive oversexualized art of Robert Crumb known for his characters, as Mr. Natural and Keep on Truckin'. Important collection billed as "the first Sunday underground comic paper." Scarce complete holdings in the US.

28. Davidson, John; McCall, Nate (binder); Cooksey, Gabby (binder). **Ballads & Songs [Design Binding].** Tight, bright, and unmarred. Bound in burgundy goat skin with hand gilded tooling on outside and inside. Teal goat skin edge to edge doublure with hand marbled endpapers and fly leaf. Blue goat skin label on spine with black ink tattooing. 8vo. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12362) $2,750.00

Bound, gilded, and custom clamshell box by Nate McCall. Tattooed leather label Gabby Cooksey. Original cover of book is inlaid into box.

29. Dubouloy, A. **Amphigouri Diabolique [Satirical pencil drawings based on text by Pierre-Jean de Beranger].** [Paris], nd [circa 1825/1830] . Unique. Minimal shelf/edge wear, title shows old repair to marginal tear [not touching the

illustration], some light foxing and a little dust-soiling; inscription in ink on front free endpaper ‘vente a Dubouloy dessiné par lui’, else tight, bright, and unmarred. Later half red crushed morocco over pebbled red cloth, five raised bands, gilt lettering directly to spine ‘Amphigouri’; with two book plates to front pastedown: M Ch. Duplomb, and the exlibris of Lucienne Corneux Filloux, bookplate engraved by Decaris. Oblong 4to. np. Original pencil sketches. Very Good+. Hardcover. (#14001) $3,500.00

Six fine original pencil drawings depicting an array of comical devilish figures involved in burlesque acts to illustrate Béranger’s erotic poem Amphigouri.

Pierre-Jean de Béranger (1780 - 1857) was a prolific French poet and chansonnier, who enjoyed great popularity and influence in France during the period of the Restoration. He found fame with his first published collection of songs and poems in 1815 (Chansons morales et autre). His songs helped shape the cultural background for the widespread support for the 1830 July Revolution. His material was greatly in demand in in the singing societies or ‘goguettes’ which sprang up during the Restoration and the July Monarchy as a means of circumventing censorship laws and the ban on political parties. He was a highly successful performer of his own songs, and thus an ancestor of post war French chansonniers. He has been described as the most ‘popular songwriter of all time’ and ‘the first superstar of French popular music’ (L. Portis, French Frenzie. A Social History of Popular Music in France’, 2004, pp.11ff.) These six pencil drawings were produced in his lifetime, and dedicated to him by the artist A. Doubuloy.

Dubouloy has deliberately given Berenger’s Amphigouri a ‘diabolical’ twist and depicts his figures within the gaping mouth of the Devil. The illustrations were apparently never published.

30. **East Indian Astrology / Divination Cards.** Delhi, India, c.1900. First Edition. Lightly soiled and rubbed, some chipping, and short tears to margins, light even toning, modest quality printing, else bright and unmarred. Single sheet cardstock. 5x7.5" (each). Illus. (b/w). 22 cards. Text in Gurmukhi, Devanagiri (Hindi), English, and Urdu . Very Good+. Loose sheets. (#13879) $3,000.00

A collection of divination cards from colonial South Asia, featuring predication using East Asian systems of divining. The illustrations show the nine celestial bodies (or navagraha) upon which Hindi/Vedic astrological readings feature. These are: Sun, Moon, Saturn, Venus, Jupiter, Mercury, Mars, and the Dragon.

At the back of each cards appears a series of eight questions printed in vernacular languages to Northern India, Punjabi/Gurmukhi, Hindi, and Urdu. Most of the questions are common in divination, as: "How is my brother?" Will I travel? Why does my wife not give birth?" or deeper mortalistic in nature: "Who will die first from the couple?" or "What shall be the cause of my Death?"..... Given the subject nature of the prompts, it is deduced the querent answered these questions accordingly from the symbolism and representation on the distinct cards. Not unlike a Eurocentric method of reading, like Lenormand. These cards seemingly use astronomical correspondences combined with figurative intuition.

The print quality and subtle variants between the illustrations, multiple hand-carved lithographic stones were used to produce each card, and the production is unique to each set created. The cards were likely printed in Delhi, as the city of Delhi retained a generous print culture that created works in all four languages present on the cards. Hindi language was not widespread in the Punjabi states of the Northwestern provinces during the colonial period. While there are no comparable examples of these types of cards held institutionally, South Asian astrological scrolls are in collections at University of Pennsylvania. [Lanzillo, Amanda, "Translating the Scribe: Lithographic Print and Vernacularization in Colonial India, 1857-1915," 2019. Siervers, Gianni, "Learning How to Print in Colonial North India," 2023, Bayley, C.A. "Empire and Information: Intelligence Gathering and Social Communications in India, 1780-1870, chapter 7..." A spectacular and very scarce set of non-Western form of divination and game.

31. Eastman, Bert & Molly. **Garden Relicts [Design Binding].** Oldham: Incline Press, 2006. Limited Edition [Deluxe]. Tight, bright, and unmarred. Green leather boards with unusual onlays (see below), marbled endpages; brown cloth tray case with paper spine label. Oblong 8vo. np. Illus. (color and b/w plates). Numbered limited edition, this being V of X in similar but unique bindings. Signed by the authors and by the binder. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12327) $650.00

Printed on paper from the Magnani mill at Pescia, Italy and supplied by John Purcell Paper.

The tale of treasures discovered while creating a kitchen garden. Pages printed rectos only, illustrated with copper etchings and linocuts of objects dug from the old kitchen garden: glass bottles, fossils, small metal objects, clay pipes.

Bound in salvaged material by Chris Hicks in green leather "rescued from a rubbish skip." Wavy bands of tan and brown leather onlaid on both covers; between these bands are mounted five colorful broken bits of crockery (dug from the Pennine Hills); lower cover has five fragments of old leather bindings with gilt tools, and circa 19th century marbled endpapers.

32. Ely, Timothy. **The Black Chamber.** Portland, OR: Timothy Ely, 1984. Unique. Minimal shelf/edge wear, else tight, bright, and unmarred. Quarterbound, black leather spine, exposed black cords, black pigment and resin covered board (highly textured); painted pastedowns, heavy black paper free endpages. to. np. Illus. (b/w plates, colored plate). Signed and dated by the artist. Near Fine. Hardcover. (#9855) $6,500.00

This work, from early in Ely's career, has been in his ex-wife's private collection until now. Printed and mss elements, nearly all in tones of black (the only color is a clot of red over the title on the title page). Overall, a more organic feel than much of his later work.

Timothy C. Ely is a renowned and enigmatic figure in the book world. His one-of-a-kind manuscript books combine elaborate and often mysterious painted and drawn folios contained within finely crafted bindings, most of which are original designs or variations on traditional binding techniques. Each book carries layers of both materials and meaning. Each drawing and element elicit revelations, personal to each viewer.

"For the last forty years, his books and other works have sprung from a central core of concepts, owing to a fascination with obscure or seemingly incomprehensible forms inspired by science and other projections from the history of the human imagination. This spectrum of inspiration includes such things as fractured and whole grids, cypher systems, landforms and landscapes as viewed from a satellite, and the archeological overlay of some of these sites, especially those containing libraries. Originally, the atlas format provided a platform for the rendering of his complex maps, which gradually gave way to an expanded psychological viewpoint of a larger universal scheme.

Much of Ely's work is richly annotated with his own glyphs he calls "cribriform." While they are made up of a finite set of marks, they take on many different "meanings" depending on the tool with which they are drawn. He has written and spoken often about the roots and evolution of these drawings. Gestural in their formation, these trailings evoke a sense of language and meaningful discourse. Though suggestive, they never yield up a firm translation." [A. Schoolman]

33. Ennemoser, Joseph; William Howitt [trans], Mary Howitt, Martha Kearsley [binder]. **The History of Magic: To which is added an appendix of the most remarkable and best authenticated stories of Apparitions, Dreams, Second Sight, Somnambulism, Predictions, Divination, Witchcraft, Vampires, Fairies, Table-Turning, and Spirit-Rapping [2 Volumes].** London: Henry G. Bohn, 1854. First Edition. Light/moderate shelf/edgewear, chipping, toning, else tight, bright, and unmarred. Rebacked with red toned Kojo tissue, paper mends, gilt stamped labels on textured/pressed cloth boards with paper labels. Provenance labels. 8vo. 471pp, 518pp. Two volume set. Very Good+. Hardcover. (#13535) $2,250.00

From Bohn's Scientific Library series. Joseph Ennemoser (15 November 1787–19 September 1854) was a South Tyrolean physician and stubborn late proponent of Franz Mesmer 's theories of animal magnetism. He became known to English readers through Mary Howitt 's translation of his History of Magic (1819, 1844, tr. 1854). Wounter J. Hanegraaf emphasizes Ennemoser's three innovative features: (1) his use of mesmerism/somnambulism as the heuristic "key" for tracing the history of magic, (2) his evolutionist/providentialist vision, and (3) the religionist nature of his approach in general.

The book also explores the role of magic in religion, literature, and art. Ennemoser provides an in-depth analysis of the different types of magic, including natural magic, demonic magic, and ceremonial magic. He also discusses the famous practitioners of magic, such as Paracelsus and Agrippa. Professionally rebacked by Martha Kearsley, Strongarm Bindery, in Portland, ME.

34. Esslemont, David; Schanilec, Gaylord. **Ink on the Elbow [Design Binding].** Stockholm, WI: Midnight Paper Sales & Solmentes Press, 2003. Limited Edition/Unique. Tight, bright, and unmarred. Full white alum-tawed goatskin, laminated bevelled boards, painting in acrylic ink, paste graining, and gold tooling, pastepaper flyleaves [inspired by the birch trees in Schanilec's yard]; housed in black cloth fleece lined drop-spine case, printed paper label at spine. 4to. 153pp. Illus. (14 color linocuts by Esslemont, 3 color wood engravings by Schanilec (including a 33-inch folding panorama), 10 tipped-in color ink jet images, and 6 original leaves). Numbered limited edition of 10 copies, this being 4 [entire run is 200]. Signed by both author/artists. This is the only copy to have the extra suite of plates. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12323) $12,000.00

Conversations between David Esslemont & Gaylord Schanilec. Bound by David Esslemont.

With an extra suite of the 15 color linocuts [one dup] titled and signed [some numered, some AP].
There are 6 original leaves tipped in: 4 from Esslemont's books and 2 from Schanilec's, including a 4-page leaf with color engraving of Manhattan from New York Revisited. ". . . an edited summary of their conversations over the past four years, telling of domestic problems . . . of printers' problems: of getting in materials, of making the presses work, of which inks to use." Shoulder notes clarify what might be obscure. Esslemont's visits to the Schanilec home in Wisconsin provided the inspiration for his color linocuts; Schanilec's visits and 6-month stay in Wales resulted in the 33-inch color engraving of the Esslemont homestead.

A unique iteration of this relatively early work. Includes laid in note from Esslemont explaining history and location of other copies, and an additional suite of signed plates found only with this copy.

35. Etlinger, Amelia. **Sun Flower / Flower Sun [Fabric Artist Book] [Visual Poetry].** 1973. Silk print on textile, embroidery, and mixed media. Housed in original mailing envelop and includes several smaller textile book art pieces sent to the same person. Fine. (#13998) $6,500.00

Amelia Etlinger began her work as a visual poet, inspired by the poetry of E.E. Cummings. Initially, she created pure typewriter poems (see also no. 39 in this catalogue), but in the 1970s, her work evolved from concrete words to her characteristic language of threads. She started using fabric, threads, costume jewelry, and all kinds of natural materials that she had collected in the woods behind her house. Sun Flower / Flower Sun is a transitional visual poem in Etlinger's body of work, as it combines her typewriter poetry with her mixed-media pieces, in which she transformed words into threads. The piece was conceived as a triptych (size opened 28:38 cm. size closed 28:19 cm.). It was sent to Michael Gibbs, editor of the magazine Kontext, and is kept in the original envelope addressed by the poet. Amelia Etlinger always emphasized that she was a poet, not an artist, and that 'art is the danger to the visual poem'. [para Rene Franken]

"Amelia Lucille (Wanderer) Etlinger, 1933-1987, was born in New York City to a mother who was institutionalized when Amelia was 6 months old and an absent father. Amelia and her brother, Leonard, who was 3 years older, were placed in foster care with the Goldberg family in Brooklyn. She had a troubled childhood and only obtained a grammar school education.

At the age of 29 she started writing short stories and then, after discovering the poetry of ee cummings, began writing visual poetry. Amelia married Louis Etlinger in her early twenties, had 3 daughters, and moved outside of Albany to Clifton Park, NY, in her early thirties.

Over time her visual poetry evolved into elaborate and collaborative works of natural material collected in the woods behind her house as well as fabric, thread, beads, costume jewelry, Japanese papers, and other found material.
By the early 1970s Etlinger was corresponding with Eugene Grominger, Ugo Carrega, Mirella Bentivoglio, Mary Ellen Solt, Emmett Williams, and Paul de Vrees, and her work was being exhibited internationally. In the mid-1970s she was introduced to and started corresponding with Ellen Marie Helinka [Bissert] and Mike Belt. Etlinger won the 1976 Fels award through the Coordinating Council of Literary Magazines for her poems and interview in 13th Moon, which was the only money she ever accepted for her work. She had her first solo exhibition in Italy with the help of Ugo Carrega and Mirella Bentivoglio in October 1976. In 1978 she was included in Mirella Bentivoglio's exhibition Materialization of Language for the XXXIX Biennale di Venezia.

In the same year her brother, Leonard Wanderer, took his own life, which greatly affected Amelia. In 1985 and 1986, two collections in which her work is well represented were relinquished to archives:13th Moon to the New York Public Library and Jean Brown's Fluxus Collection to the Getty.

Mike Belt died of AIDS on November 8, 1986, and shortly after on January 1, 1987, Etlinger passed away.

Amelia Etlinger was relatively unknown in the United States during her lifetime, but her work has been exhibited widely internationally, and most notably in Italy, where it was well received by concrete theorists and the Italian Poesia Visiva community. Throughout her career, this community of avant-garde artists, curators, and critics including Mirella Bentivoglio, Franca Zoccoli, Betty Danon, Paula Claire, and Ugo Carrega befriended her and supported her work. While she has been critically assessed within the realms of Fluxus, Poesia Visiva, mail, fiber, book, conceptual, and feminist art, Etlinger was adamant in correspondence and interviews that she was a poet, not an artist, and that "art is the danger to the visual poem." By the 1970's, her poetry had evolved away from words as the primary medium and she

began writing her poetry in her language of threads." [Exhibition catalogue]

36. Euclid; Byrne, Oliver. **The First Six Books of the Elements of Euclid in Which Coloured Diagrams and Symbols Are Used Instead of Letters for the Greater Ease of Learners.** London: Charles Whittingham at the Chiswick Press for William Pickering, 1847. First Edition. Light shelf/edge wear, occasional offsetting and scattered spotting as typical with issue [but much cleaner than most others], else tight, bright, and unmarred. Full brown calf, gilt lettering at spine, marbeled edges. 4to. [i-Jii-xixI-xxx], 1-1268pp. Illus. (color plates). Near Fine. Hardcover. (#13639) $12,500.00

'One of the oddest and most beautiful books of the whole century' [McLean]

Numerous crible initials, most text in black, but the text interspersed with a plethora of illustrations, diagrams, figures and symbolic elements printed in 4 colours.

A self-educated mathematician and engineer, Byrne 'considered that it might be easier to learn geometry if colours were substituted for the letters usually used to designate the angles and lines of geometric figures. Instead of referring to, say, "angle ABC", Byrne's text substituted a blue or yellow or red section equivalent to similarly coloured sections in the theorem's main diagram' (Friedman).

Exhibited at the Great Exhibition in London 1851 with a price of 25 shillings, the work was exceedingly expensive and unaffordable for educators who could have put the new teaching method to practical use.

Regardless, it is considered a landmark example of Victorian book production and a technical tour-de-force. Its innovative graphic conception and style prefigures the modernist experiments of the Bauhaus and De Stijl movements, The contemporary appeal remains such that the publisher Kroncker Wallis has initiated a Kickstarter campaign to complete all thirteen books of Euclid in the style of Byrne's production.

[Friedman, Color Printing in England 43; Ing, Charles Whittingham Printer, 46; Keynes, Pickering, pp.37, 65; McLean, Victorian Book Design, pp.50-51]

37. Farrell, Jennifer. **An Open Letter To Doctors.** Chicago, IL: Starshaped Press, 2025. Limited Edition. Fine. Printed on Mohawk Superfine and Colorplan paper with string and button bound using Neenah packing board cover weight stock. Bound with antique surgical grade cotton thread. Illus. 8x8" Ink colors printed represent popular scrubs colors. Edition of 60, signed and numbered. Fine. Original Wraps. (#13738) $550.00

An Open Letter to Doctors is written from the experience and perspective of a caregiver navigating a healthcare system that doesn't put sick patients first. While much of this is outside of doctors' control, they do have a say in how patients are treated once they're sharing a room. These interactions are crucial when in a vulnerable state of body & mind. "For many months I've joked with Jo, my wonderful teen at the heart of this situation, about how we'd change the system to be patient and caregiver focused. It is NOT, and don't let any glossy hospital flyers, commercials or slick insurance companies glad-handing you while stripping away benefits say otherwise. I suggested a class called Humanity 101 for med school, where students must go through the system as a patient. We are always surrounded by the healthiest people I've ever seen when in a hospital and I question if they can truly empathize with what chronic illness does to you, physically and emotionally.

Since I apparently don't have the power or credentials to add a class to med schools, my frustrations turned to writing, which has resulted in a new book entitled An Open Letter to Doctors...."--Artist statement.

38. Feijoo, Fernando; Francis, Pat [text]. **Contemporary Street Alphabet.** Cambridge, UK: Minotaur Press, 2006. Limited Edition. Tight, bright, and unmarred. Printed on 300gms Somerset velvet via offset lithography and wooden letterpress.Numbered, limited eiditon, this being one of 50. Fine. Hardcover. (#13231) $750.00

"An alphabet book of modern day street characters from the city. These characters are grotesque but recognizable. The rhymes are bawdy, shocking, humorous and, as with other work, are inspired by Hogarth's views, whilst also referring to contemporary street scenes of modern society." [Artist Statement]

"Fernando Feijoo describes himself as a 'journey man', incorporating into his work the culture, architecture and life conditions seen whilst travelling to different cities around the world. A skilled and experienced printmaker, having worked at the prestigious Curwen Studio in Cambridge for four years, like a modern day Hogarth, Feijoo makes satirical comments on present day urban society, depicting everything from street culture to bull-fighting in his art. Almost always in sequential and narrative format, Feijoo's prints and books often refer to the work of old masters such

as Hogarth and Goya; the artist has re-illustrated some of their stories with a modern twist, bringing them into the present day by dealing with current social and political issues." [Bio]

39. Flocon, Albert; Feinstein, Samuel [binder]. **Jamnitzer. Orfèvre de la Rigueur Sensible. Perspectiva Corporum Regularium [Design Binding].** Paris/Chicago, 1964/2022. Facsimile/Unique. Tight, bright, and unmarred. Full brown morocco with raise/sculputural partial icosahedron on front cover, gilt lettering and decorative elements, velvet lined cloth clamshell box. fo. One of 125 (of 150) numbered copies. Fine in Near Fine Dropspine Box.. Hardcover. (#12299) $6,500.00

Facsimile illustrations from the 1568 edition.
"Samuel Feinstein began bookbinding after a traumatic brain injury left him with constant pain and unable to continue his other pursuits. While the pain remains, he found that binding books by hand was a possibility for him. He trained at the North Bennet Street School ... Jeff Altepeter, ... and Martha Kearsley ... He strives to make his dedication and passion evident in his work, with a particular focus on craftsmanship." [artist's profile]

40. Gallagher, Brenda; Curry, Coleen [binder]. **Wild Aloof Rebel [Design Binding].** Morell Printing, 2020/2022. Limited Edition. Tight, bright, and unmarred. Full leather binding with laced on boards in embossed black calf. Edge to edge doublures in debossed white calf. Silk embroidered end bands with JP flyleaves. Three incisions across front cover with white calf leather. Natural rough edges. Housed in metallic custom clamshell box. 105x133x20mm Numbered limited edition of 11, this being 6. Signed. Fine in Fine Archival Box. Hardcover. (#11224) $2,250.00

"The book was created by Brenda Gallagher in 2020 for the Guild of Bookworkers travelling exhibition "WILD/LIFE". All quotes are from the television sitcom "Schitt's Creek", created by Dan Levy and Eugene Levy. Black and white illustrations of sweaters worn by David Rose opposite one of his pithy quotes. My design inspiration were the strong black and white black and white sweater graphics." [artist statement]

Coleen Curry is a contemporary design binder. Since she bound her first book in 2003, Coleen's aim is to craft technically evocative bindings that provide a visual, sensual, and tactile experience. In 2009, Coleen received her Diploma in Fine Binding from the American Academy of Bookbinding (AAB). In addition to teaching at the American Academy of Bookbinding, Coleen has led workshops in leather and stone binding as well as leather dying and surface treatments since 2014. She is past President of the Hand Bookbinders of California and a current Board member of the San Francisco Center for the Book. Her work has been widely exhibited internationally and has won several awards. Coleen's work is held in private and public collections, such as the Bancroft Library, Boston Athenaeum and Bainbridge Museum of Art. Coleen is Canadian and lives on the California coast where she crafts design binding, and in her free time, swims and rock climbs.

41. Gallo, Philip. **Found Poems.** Minneapolis, MN, 1990. Limited Edition. Tight, bright, and unmarred; slipcase tight and clean. Quarterbound, black leather spine, red leather inset into black paper boards, black endpages. 4to. np. Numbered limited edition of 60, this being 20 [plus A-J hors commerce]. Signed by Gallo. Fine in Fine Slipcase. Hardcover. (#11354) $1,750.00

An important, strong, and subtle collection of found [concrete] poetry by renowned poet, artist, and printer Phil Gallo.

42. Gano, Gordon [Violent Femmes]. **Two Page MSS letter from Gordon Gano [together with] One Page MSS Lyrics.** LA, 1983. Unique. Minor toning, else bright and clean. 8.5x11" notebook paper; mss in black ink. Signed by the author. Near Fine. (#8908) $25,000.00

"Violent Femmes" was the debut album by Violent Femmes and one of the defining albums of the era. Recorded in July 1982, the album was released by Slash Records on vinyl in April 1983. Gordon Gano wrote most of the songs for the album while still in high school in Milwaukee Wisconsin. It was the band's most successful album going platinum eight years after its release. The album achieved what is believed to be a unique fee buy going gold, four years after release, without having made an appearance on Billboard's top 200 album chart. Rolling Stone ranked the album Number 22 on its list of the 100 Greatest Albums of All Time. [They were discovered by James Honeyman-Scott (of The Pretenders) on August 23, 1981, when the band was busking on a street corner in front of the Oriental Theatre, the Milwaukee venue that The Pretenders would be playing later that night. Chrissie Hynde invited them to play a brief acoustic set after the opening act.]

The letter and lyrics sheet, dated 2/23/83 and all in Gano's hand, addresses a handful of major issues to be resolved before the album release a couple months later. Notably, it includes the densely written sheet of all the song lyrics that

was printed on the LP sleeve included with the debut album. The letter goes into detail regard reproduction of the sheet and addresses several other issues (e.g. the quoting of a Muddy Water's song in Gone Daddy Gone). This is the original mss which launched over a million copies and helped shape a genre.

43. Gardner, Gerald B.; Dr. Margaret Murray (intro). **Witchcraft Today.** London: Rider and Company, 1954. First Edition. Light shelf/edgewear, light foxing, else tight, bright, and unmarred in a chipped, foxed, and torn dj. Sunned red cloth boards, black lettering on spine, chipped and torn jacket spine. 8vo. 163pp. Illus. (b/w). Notes. Bib. Very Good in Good Dustjacket. Hardcover. (#13540) $950.00

"Gerald Gardner is often called the Father of Wicca—a title that echoes with reverence, power, and quiet controversy. The path he shaped is both ancient and modern, born from shadows but now walking boldly into the light."--Wicca. Scarce UK first edition in dustjacket.

One the pivotal publications illuminating reconceived Western magical practices from Britain to the United States. A gateway text for the neo-pagans movements of the 1960s-1980s.

44. Glaister, Donald. **A Few Questions [Artist Book].** Vashon Island, WA: Foolsgold Studio, 2009. Limited Edition. Tight, bright, and unmarred. Polyester film encapsulated layered paintings, drawings and type on paper and transparent film; cloth dropspine archival box, paper spine label. Square 4to. Illus. (color and b/w). Numbered limited edition, this being 1 of 10 (plus two AP copies). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Original Wraps. (#12325) $4,500.00
"The book is a progression of sanded polyester encapsulations which envelop paintings, drawings, and type on paper and transparent film, layered to produce an effect of depth and space within each page. ... An informal exploration of the nature of matter, existence, and time in a prose piece of ninety- nine words." [artist statement]
A pristine copy of one of Glaister's hardest to find editioned works and one he is particularly fond of.

45. Graham, Rigby [illus]; Holland, Kate [binder]. **A Song In Favour of Bundling. Traditional American Ballad. [Design Binding].** Leicester, UK: Orpheus Press for Twelve By Eight Press, 1961 [2013]. Limited Edition/Design Binding. Tight, bright, and unmarred; archival box shows minimal shelf/edge wear, else tight and clean. Full native Morroccan goat complete with flea bites and scratches (some highlighted in in 23c gold leaf), blind tooling, gold leaf highlights, teg (rough), hand sewn headbands. 4to. Illus. (b/w plates). Numbered limited edition, this being 183 of 200. Fine in Near Fine Archival Box. Hardcover. (#10968) $1,750.00

"A traditional American ballad on the joys of the bedroom with its companion poem "In Disapproval of Bundling". The publisher writes "Old bed sheets of several colours gave raw material for the paper, but the source of the supply cannot be disclosed." I call it 'Life in the Old Goat Yet."" [artist statement] Hollands final comment plays at the fact that she consciously chose to bind this bawdy tale in the skin of an old goat, all flaws embraced.

46. Gui Rosey / Roberto Matta. **Ces furies sont mes doigts de la main noir [These furies are my black hand's fingers] [12 Poemes by Gui Rosey with a frontispiece by Roberto Matta] [Unique Copy: Making Copy. Complete in Three Volumes].** Paris: Editions Phases, 1967. Limited Edition/Unique. Original glassine shows minor age toning, a few tiny chips at the corners of the burl boards (appears likely as originally bound), author/artist notations, else tight, bright, and unmarred. Slipcases show minor shelf/edge wear. Bound by Daniel-Henri Mercher with mixed media art under plexiglass, in slipcase with cancelled copper printing plate inset; with, separately bound marked-up proof pages of book's text, bound in burlwood veneered metal boards, in matching slipcase; and with copy #47/188, softcover in glassine wrapper. 8vo. np. Illus. (color and b/w plates). Numbered limited edition of 203 (2-24 on d'Arches, rest on Velin Blanc), this being Number 1 and unique. Signed by the poet and artist. Fine In Near Fine Slipcase(s). Hardcover and Original Wraps. (#14012) $7,500.00

This the special first copy of the work, numbered 1 of 203 on Velin d'Arches. It is bound with the poet's manuscript, two original drawings by Matta and 5 etching proofs, and 2 additional signed etchings laid in.

The binding is by Daniel-Henri Mercher with mixed media art under plexiglass in slipcase with cancelled copper printing plate by Matta (inset). This set includes, separately, bound marked-up proof pages of the book's text, bound in burlwood veneer over metal boards, in a matching slipcase. Also included is an additional copy (#47/203) of the book on Velin Blanc, softcover in glassine wrapper, for a total of three pieces.
Printed by Georges Visat.

*A member of the Surrealist group from 1932 to 1940, Gui Rosey was a contributor to the journal *Le Surréalisme au service de la révolution*. After the French defeat, he reunited with André Breton and Benjamin Péret in Marseille before disappearing from public view. He did not return to France until the 1960s.*
From the Private Library of an Art Historian

47. Guillevic, Eugene; Baltazar, Julius; Urbina, Colin [binder]. **Tourbillon [Design Binding].** Boston, MA: Alain Piroir, 1990/2018. Limited Edition/Unique. Fine. 115x165mm. Teal dyed calfskin with scratches, water resists, alcohol drops, and craquelé leather endbands. Matching leather spined drop-spine archival box, inlaid leather spine label; extra suite of plates laid in. Oblong small 8vo. np. Illus. (color plates). Limited numbered edition, this being 65 of 72. Signed by Guilevic and Baltazar. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13994) $7,500.00

"Bound for the 2020 Open Set Competition by the American Academy of Bookbinding, I was entranced by the deep blues of Baltazar's prints in this book and attempted to recreate that wild, moving, textured imagery on the cover. I chose calfskin because of the tight, light grain and specifically because it shows marks so well. The bands on the spine are a nod to the supports the book is sewn on as well as a way to accent the rest of the binding. This book received a "Highly Commendable" award for leather treatment from the judges." [Artist Statement]

48. Gupta, Malini. **Unfolding Patterns of Atrocities.** Ochre {art + design), 2007. Limited Edition. Bright and unmarred. Black leaves printed in blind, red printed onlays, wrapped in printed red sheet; housed in gray drop spine box. Oblong 4to. np. Illus. (b/w plates). Limited numbered edition of 10, of which this is 3. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Original Wraps. (#13846) $1,450.00

"Unfolding Patterns of Atrocities explores the genocide that was unfolding in Darfur in 2007. It is letterpress printed with handset type and illustrations printed from polymer plates.

The blind embossed illustrations were hand drawn from photographs of a Die-in performance staged by the artist at Oregon College of Arts and Craft. Die-in performance is a form of protest where the participants simulate being dead. The line drawings at the bottom of each page all connect to form the map of Sudan where the genocide was taking place.

The cut-up poem was composed by the artist from Nicholas Kristof's coverage of the genocide in The New York Times." [Artist Statement]

Originally from India, Ms. Gupta moved to the US to study Communication Design at Pacific Northwest College of Art, Portland, Oregon. What started as a thesis project for her design degree, artist books have become her passion and profession. Her interest in artist books also led her to pursue a Post Baccalaureate degree in Book Arts at Oregon College of Art & Craft. Ms. Gupta's work is collected by numerous private collectors and public institutions in the US and Europe. She is a recipient of a number of awards and honors for her books and graphic design work. Recently, her work was published in 500 Handmade Books, and reviewed in The Times of India.

49. Heft, Caren; Govenar, Alan. **Cold Earth [Artist Book].** Racine, WI : Arcadian Press, 2001. Limited Edition. Tight, bright, and unmarred; dropspine archival box. Printed heavy card, bound in accordion fold format, and housed in a tailor-made grey cloth clamshell box. Folio. 48cm. Limited numbered edition, this being 14 of 35 (30 produced for distribution). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13693) $2,250.00

Comprising 10 portraits of heavily tattooed and topless women sourced from a collection of 1950's under-the-counter smut photographs originally gifted to Govenar, which inspired him to write the poem and embark upon the project with Heft.

Printed by letterpress on Fabriano Uno paper by Caren Heft.

Each image is overprinted with portions of the text of the poem, although in a deliberately random and soft porn intent of the photos, or on the text of the poem itself, rendering the entire work an exercise in codebreaking rather than straightforward artistic interpretation. There is an embodied commentary on permanence, the contrasting ephemeral nature of attraction, the strangeness of relationships, and the manner in which women's expressions of individuality can be both elevating in some respects, and diminishing in others, with the women involved being both objects of desire and reduced to tradeable commodities at the same time, an intention which Heft was quite definite about:
"I see it as a continuation of my books about women. am really interested in women, and the choices they have been allowed and not allowed, how they have chosen to use their bodies..."

"Conceptual depth: Heft's artists' books often explore memory, time, place, and the relationship between text and image. She uses sequence, pagination, and structure to shape how viewers read and interact with content, turning reading into a performative, spatial act."

"My work is political in nature, as I worry about issues of equality, choices made by and for each of us and questions raised by those issues and choices.

"As a letterpress printer, I am interested in type, paper, book forms, and text, not necessarily in that order. Type is increasingly difficult to obtain. I have a fair amount of type, but only a few fonts that I like to use for text. Type is idiosyncratic, usually somewhat worn or damaged (especially the wooden type) and beautiful for all of that." [Caren Heft]

50. Henland, Cecil. **The Ghosts of My Friends.** Boards soiled and scuffed, every entry filled out and then extra illustrated, gift inscription at ffep, else tight and unmarred. Red cloth binding, paper onlay at front board, frontisepiece. 16mo. np. Illus. (b/w plates). Good+ [textblock Fine]. Hardcover. (#13938) $1,250.00

"Ghosts" was written by Cecil Henland. Cecil was a woman and "a writer of children's books," founder of a nursery school system in England, and the widow of Lt. Col. Arthur Jex-Blake Percival [killed in battle in November, 1914]. It was, effectively, a late-victorian parlor game in which one's friends signed thier name in fountain pen on the clay coated paper leaves at the midline and the page was folded in half while the ink was still wet, resulting in a 'ghost' of their friend.

This copy is 'unique' (as are, to be fair, all), in that the owner then 'extra illustrated' each ghost...part wonderful artifact, part folk art. We've never seen anything like it.

51. Herlin, Louise; Broome, Peter [trans]; Rebora, Sol [binder]. **Battlements // Between Beats [Design Binding].** Bussy-le-Grand: Mathieu Éditeur , 2007/2022. Limited Edition. Tight, bright, and unmarred. Binding features a laced-in boards structure with full leather with design in relief, white ink lettering, leather doublure and fly leaves made of velour; matching archival box with leather spine. 4to. np. Illus. Numbered limited edition, this being 16 of 30. Signed by all involved and in a signed design binding. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13152) $5,500.00

Text in English and French. One original stamp of Laurence Maurel Monique. An exquisite example of Sol's work.

52. Howey, M. Oldfield [Mary Gertrude]. **The Cat in the Mysteries of Religion and Magic.** London: Rider & Co., [1930]. First Edition. Light toning, rubbing, and even shelfwear/toning to head and tail, else tight, bright, and unmarred. Bright blue cloth with gilt titling. 8vo. 254pp. Illus. (b/w, color frontis), index. In mylar. with ex libris pasted on ep, stamp on tp. Very Good+. Hardcover. (#13218) $450.00

Mary Gertrude Oldfield Howey (19 August 1882 - 20 December 1967 was the older sister of suffragette Elise Howey. Mary would use combinations of those names: Mary Howey, Mary Oldfield Howey, Mary G. Howey and M. Oldfield Howey. Information on Mary Howey's writing and scholarly career remains limited and would deserve more research. She published The Horse in Magic and Myth in 1923, that she illustrated herself. This book was followed by The Encircled Serpent; a Study of Serpent Symbolism in all Countries and Ages (1926), and The Cat in the Mysteries of Religion and Magic (1930). The author traces the various beliefs and customs relating to cats through the ages from ancient Egypt to current superstition. All aspects are dealt with, there being chapters of 'Freya and her Cat', 'Witches in Cat Form', 'The Cat in Paradise', 'The Cat's Nine Lives', 'The Corn Cat'... The image of the cat has been used in a variety of places in a variety of cultures, and can carry many different meanings. "The subjects to which the Cat Symbol introduces us are themselves so tremendous that scarcely one of them could be exhausted by a lifetime's exclusive devotion, so of course no claim of completeness is made for this work. But absolutely inadequate as it must be in relation to its theme, I believe it still contains much that will be found of absorbing interest both to the general reader and to the student of Life's mysteries." (intro). With compliments of publisher stamped on title page.

53. Hulsey, Sarah [Jorge Luis Borges; Italo Calvino; Alan Lightman]. **Allochronologies [Artist Book].** Somerville, MA, 2024. Limited Edition. Tight, bright, and unmarred. Grey cloth boards, black ink decorative elements, letterpress from monotype and foundry type, images printed relief from polymer plates, foldout sections, black cloth slipcase with silver lettering. 8vo. 18, 44, np. Illus. (color and b/w plates). Numbered limited edition, this being one of 50 copies of a complete edition of 75 [deluxe edition lettered A - O and ten individual volumes numbered i-x]. Fine in Fine Slipcase. Hardcover. (#12349) $1,250.00

"Allochronologies explores alternate notions of time, all conceivable according to the laws of science, that do not

adhere to our ordinary experience. Hulsey takes some of the more surprising ideas of modern physics (multiple universes, a universe that oscillates, reversal of time's arrow) and translates them into a multi-volume artist book. Each volume takes one kind of chronology and using fragments of fiction by some of the great 20th century writers, creates a book that physically embodies that conception of time." [Introduction at Codex Foundation Symposium]

"Volume One: "April March," the central story in this volume is excerpted from "A Survey of the Works of Herbert Quain" by Jorge Luis Borges, originally published in 1941. Translated from the Spanish by Andrew Hurley" and appearing in "Collected Fictions" published by Penguin Books in 1998. This volume has pages 9-44, including several pages of symbolic representation.

Volume Two: The story in this volume is excerpted from 't zero' by Italo Calvino, originally published as "Ti con zero' in 1967. Translated from the Italian by William Weaver as "The Complete Cosmicomics" and published by Houghton Mifflin Harcourt in 2014. The image running throughout is a wave form of the soundtrack of Carl Sagan discussing an oscillating model of the universe on the PBS series "Cosmos." The text is printed both at the top and bottom of the pages, with the bottom text appearing to be upside down. Unpaginated. [17 pages]

Volume Three: "2 June 1905' is excerpted from "Einstein's Dreams by Alan Lightman by Pantheon Books, 1993." [colophons]

54. Ingmire, Thomas. **The Harmonic Flight of Madness / A Visual/Verbal Book [Artist Book].** [San Francisco, CA], 2010. Unique. Tight, bright, and unmarred. Covers are lettered and painted, ink and watercolor decorated inblacks and blues for the upper cover, reds and yellows for lower, textblock mss, watercolor, and gilt; housed in a black plexiglass case with a clear lid. np. [eleven leaves]. Hand lettered and colored. Signed by the calligrapher/artist. Fine in Fine Plexiglass Box. Original Wraps. (#12335) $5,000.00

A unique lettered and painted manuscript heightened with gold. There are 9 double spreads and a colophon. "The text is a reassembled collection of words and phrases taken from Georg Trakl's col- lection of poetry titled Song of the West (translated by Robert Firmage)." This is not a Trakl poem, but rather Thomas Ing-mire's visual interpretation of Georg Trakl's verbal poems. It is Calligraphy and Poetry in collaboration. The blacks, greys, and deep blues explode at the end in a splendor of yellow and orange.

55. James, Angela [binder]. **Water [Design Binding].** Oldham: Incline Press, 2008. Limited Edition/Unique. Tight, bright, and unmarred. Airbrushed goatskin, inlaid half-circles of resist-patterned and airbrushed calf with white tooled borders, airbrushed calf fore-edges, backstrip lettered longitudinally in silver, calf and goatskin doublures, tooled and laminated flyleaves of Japanese paper, edges rough-trimmed; housed in suede-lined drop back box. 4to. np [104pp]. Illus. (color and b/w plates). Numbered limited edition of 400 copies issued in sheets to binders (from an edition of 550 copies). Signed and dated by the binder beneath colophon. Fine in Fine Arcival Box. Hardcover. (#13169) $3,000.00

A selection of poems on the theme of Water. Colour-printed illustrations throughout by Paul Kershaw, Rigby Graham, Bert Eastman, Clare Curtis, Victoria Hall, and Eric Hasse, the majority of these from wood or lino-cuts and printed direct from the original block, a number double-spread. Marbled wave design to title-page by Ann Muir.

One of 400 sets of sheets assigned to binders for submission in the First International Competition of Designer Bookbinders in 2009, exquisitely bound by Angela James, Fellow of the Designer Bookbinders society, with an eye-catching asymmetrical design reflecting on the theme of water.

56. Johnson, Samuel. **The Rambler [complete in two volumes].** London: J. Payne and J. Bouquet, 1750-52. First Edition. Light shelf/edge wear, professionally rebacked retaining original boards, ownership plates and marks at pastedown and ffep, else tight, bright, and unmarred. Full leather binding, raised bands. fo. 1244pp. Woodcut decorative elements. Very Good. Hardcover. (#11226) $7,500.00

From the library of Oliver Sacks [sold to him by Eric Korn]. Plates and marks of interesting prior owners. Three plates are mounted: [Sir] J. W. H. Brydges [Irishman]; noted Cleveland businessman, author, and scholar Munson Aldrich Havens; and the gift plate of Western Reserve College (now CWRU) indicating it was a gift of Munson (deaccessioned around the time of the merger with Case)

Two volume set of all parts 1-208 (March 20, 1749/1750 through March 17, 1752) with first issue title page (1751) in both volumes. With 1751 reprint of No. 1 with "preceding numbers" reference in colophon [Fleeman I, p. 196]. Some show faint fold from original delivery manner.

"The Rambler, a twopenny sheet issued twice weekly in London by the publisher John Payne between 1750 and 1752, each issue containing a single anonymous essay; 208 such periodical essays appeared, all but four written by Samuel Johnson. Johnson's intention in this project was that of a moralist aware of his duty to make the world better. This sense of responsibility determined the style of his Rambler essays, a majority of which deal with the disappointments inherent in life and with the setbacks to ambition. Many of the titles reflect this: "Happiness not Local"; "The Frequent Contemplation of Death Necessary to Moderate the Passions"; "The Luxury of Vain Imagination." The Rambler, in short, is of fundamental importance in any estimate of Johnson's approach to literature itself: though shot through with mournful humour, it was written to instruct and chasten. For the most part Johnson was a detached and generalizing commentator, the essays bearing little relation to current events or current literature, even though they contain much acute literary criticism. They do, however, reflect the social and literary conditions of the time.

Johnson's immediate incentive in contributing The Rambler essays was to keep the wolf from the door ("No man but a blockhead ever wrote except for money"). He was in his 40s, at work on his Dictionary, and had little in the way of regular income. He was paid two guineas for each paper. The Rambler did not sell well as a periodical, however, though it was an immense success after being reissued, with the essays revised, in volume form in 1753." [Britannica]

Overall, a very handsome copy of one of the great serial publications in English literature, representing a "watershed in English periodicals, standing between the "Tatler," "Spectator," and "Guardian" of Addison and Steele on the one hand, and the group of publications inspired by it on the other. With the "Spectator," it is one of the two great periodicals of the 18th century. The original numbers were not especially popular, a fact resulting from (and/or contributing to) the publication's small press runs of no more than 500. But, as Graham says, "it elevated Johnson in the opinions of his contemporaries, as an author and moral philosopher, and made its way slowly to a secure place in the world of letters.""

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

57. Joyce, James; Grobet, Ximena Pérez [artist]. **Reading Finnegans Wake [1965 edition altered in 4 unique volumes] [Artist Book].** London: Faber & Faber, 1965 [2013-18][2022]. Fascimile. Tight, bright, and unmarred. Color pictorial wraps housed in a matching flapped slipcase. 8vo. np. Illus. (colored plates). Numbered limited edition of 300. Signed by the artist. Fine In Fine Box. Hardcover. (#10997) $300.00

"Finnegans Wake is a novel by James Joyce, written in 1939. It is considered one of the most complex books in English literature, as well as being unique in its experimental writing style. The purpose of the work is to visually display this complexity. Using a classic 1965 edition by Faber and Faber, the book was disbound, woven and rebound, respecting the original order of the pages and preserving the same cover. The new edition consists of 4 volumes covering the four parts and 450 pages of the original edition." [Artist Statement] Concept and weaving by Ximena Pérez Grobet. Unbinding and rebinding by Poncho Martínez. Assistant, Teresa del Junco.

The unique copy was placed in 2020 at the Thomas Fisher Rare Book Library at the University of Toronto. Before it was sent off, Ximena had the work carefully documented, leaf by leaf, volume by volume. She then sought to have an edition produced that might make the monumental work more accessable to a broader audience. Thus this edition embodies as much as can be captured of the original, maintaining the four volumes (mirroring Joyce's sections) and housed in a pictorial flapped slipcase, the inner flap of which contains a printed description of the project.

58. Kit, Tong [大叔所作]. **Quotes/Haikus [Artist Book].** Japan: TheManMadeBooks, 2026. Unique. Tight, bright, and unmarred. Bound in Japanese paper in similar style, various paper/fiber stocks, blue paper sleeve, bookboard 'stand' with Japanese paper wrap and 'gemstone' constelations. 5x19mm. np. Fine with Fine Sleeve and Stand. Original Wraps. (#13988) $125.00

Tong, unable to attend the 2026 Miniature Book Society Conclave in Berlin, created this work for the event. Written in English and Japanese, it presents a few haikus by Seitau Hirahata (Japanese haikuist and anti-war poet) and quotations and haikus by others (total of 8) printed on handmade paper and interleaved with various papers and fiberwork.
"A veteran of the print media landscape, Tung Kit spent years working across newspapers and magazines, nurtured by a deep-seated devotion to literature.

In 2015, he turned his attention to book restoration, a pursuit that soon evolved into a rigorous specialization in the

book arts. A regular participant in international book arts challenges, he presents his work on the global stage under the moniker "themanmadebooks."

For Tung, the book functions as a singular medium for artistic expression. He maintains that the tactile, artisanal nature of bookcraft occupies a position in the trajectory of human civilization that is commensurate with the rapid ascent of artificial intelligence.' [Artist's bio]

59. Klimenko, Mary Julia; Neri, Manuel [illus]; painter, Fatherree, M. Lee [photos]; Kelm, Daniel [binder]. **Crossings / Chassé-croisé [Artist Book].** Berkeley, CA: Editions Koch, 2002. Limited Edition. Tight, bright, and unmarred. Full leather binding with matching dropspine box with magnetic closures, glassine guards, altered photographs. fo. 60pp. Illus. (b/w and colored plates). Numbered limited edtion of 25 numbered copies, 10 deluxe copies, 2 printer's proof copies, and 3 artist's proof copies. Fine in Fine Archvial Box. Hardcover. (#11351) $30,000.00

"A collaboration between poet Mary Julia Klimenko, artist Manuel Neri, and photographer M. Lee Fatherree. The portfolio is comprised of ten poems written in English by Klimenko and translated into French by Armelle Vanazzi Futterman; a unique painting on printed paper by Neri; and 13 silver-gelatin prints from photographs of Mary Julia taken by Fatherree, 11 of which are hand-painted by Neri. Introduced in French by writer and journalist Paul Van Melle and English by Futterman. The text was designed and printed on Rives BFK paper by Peter Koch, using Centaur and Arrighi types cast by M & H Type. The binding structure was designed by Daniel Kelm and executed by Kelm, Kylin Lee, and other mechanics at the Wide Awake Garage. Numbered and proof editions are bound in goatskin leather, with leather onlay, hand-tooling, and stamping in palladium leaf. The book, plus one hand-painted photograph, is housed in a clamshell box covered in Japanese book cloth constructed by Linda Lembke at Green River Bindery. The deluxe edition, like the other editions, is bound in goatskin leather, with leather onlay, hand-tooling, and stamping in palladium leaf. Included with the book is a suite of three silver-gelatin prints, one of which is uniquely hand-painted by Neri. The book and suite are housed in a leather-covered drop-wall box that echoes the palladium design of the book cover." [Publishers statement]

60. Koch, Peter; Kate Holland [binder]; Robert Bringhurst [translator]. **The Fragments of Parmenides [Design Binding].** Berkeley, CA: Editions Koch, 2003 [2026]. Limited Edition/Unique. Tight, bright, and unmarred. Full black goatskin in with backpared onlays of dendritic printed red, orange and yellow goatskin, inset diamond dust in resin, stencilled matte black acrylic lettering, red on orange dendritic printed endpapers, edge to edge paper doublures of an image by Paolo Pellegrin "Refugees coming ashore near a village on the north end of Lesbos, after traveling from Turkey on an inflatable raft. Lesbos, Greece, 2015." Small fo. np. Illus. (color plates). Numbered, limited edition this being 88 of 120. Signed by the artists and printer in a signed design binding by Kate Holland. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13796) $9,500.00

Translated by Robert Bringhurst with five woodcut illustrations by Richard Wagener.

"The text is comprised of all twenty Greek fragments, varying in length from only a few words to 66 hexameters of a poem composed by Parmenides almost 2,500 years ago in Elea, southern Italy, then Magna Graecia. Parmenides of Elea (c. 515–450 BCE) was a foundational Presocratic philosopher born into a family of Ionian Greeks who had fled from Phocaea (Foça in modern day Turkey) to Elea in southern Italy following the Persian invasion by Cyrus the Great. His family were refugees, fleeing from a brutal invasion, but he went on to become one of the greatest foundational pre-Socratic thinkers with 'monism' at the heart of his philosophy. Monism is the belief that we, us humans and all existence, are all One Being. That there is no "them" and "us", that we are all human beings, no matter what skin colour, religion or race. Race is a social construct. We are all human. On the cover are quotes from UK newspaper headlines turning the arrival of desperate refugees in small boats into the politics of fear. Stoking hatred where there should be compassion, to the advantage of politicians. The marks made inside by the artist in his woodcut engravings are replicated on the cover showing movement from all four corners of the earth to a chosen destination but here there is an ICY reception. Within the ring is depicted a small boat of passengers on the open sea. The photograph inside depicts refugees making the exact same crossing from Turkey to Greece nearly 2500 years later than the crossing Parmenides's family made." [Artist Statement]

61. Koethe, John; Porter, Fairfield [artist]. **Domes // A Frank O'Hara Award Book [Original DJ Art].** New York and London: The Frank O'Hara Foundation and Columbia University Press, 1973. Unique. Light shelf/edge wear, else tight, bright, and unmarred; watercolor bright and unmarred. Printed paper wraps. Frame and matted original art. Approx. 10 1/4 x 16 7/8"; frame: 21 5/8 x 16 1/8". Fine. (#13871) $25,000.00

A collection of Koethe's poems that won the Frank O'Hara Award. The dust jacket features a design by Fairfield Porter. Here, framed, is the original art by Porter for the work.

The significance of Fairfield Porter's dust jacket designs is best represented as a bridge between the intimate, everyday realism of his paintings and the modernist, intellectual literary world of his contemporaries, such as poets John Ashbery, Frank O'Hara, and James Schuyler. His covers are known for being non-illustrative, standing alone as decorative, painterly designs rather than literal interpretations of the text, often capturing a "casualness" that reflects the spontaneity of his art.

Porter, both an art critic and a painter, was close with the New York School of poets, and his designs for their books helped represent a shared aesthetic that was deeply influenced by everyday life, intimate interiors, and a painterly sensibility. The covers functioned as "stand-alone designs" rather than illustrative scenes, often emphasizing color and abstract form over direct storytelling, in keeping with his philosophy that "when you arrange, you fail". [Parrish Art Museum]

A beautiful example of one of Porter's very uncommon commerial works.

62. Kuch, Michael. **Emblemata—Hic Sunt Dracones.** Northampton, MA: Double Elephant Press, 2023. Limited Edition. Bright and clean. Printed paper boards, cave paper board edges, coptic binding. fo. np. Numbered limited edition, this being 11 of 40. Signed by the artist. Fine. Hardcover. (#13841) $7,500.00

"Emblemata, derives from the Greek word for mosaic pieces. The first emblem book, Emblematum Liber was printed in 1531 in Augsburg. The text was lifted from a manuscript by the jurist, Andrea Alciato—poetic puzzles dedicated to his humanist friend. The publisher added small, illustrative woodcuts to this unsanctioned edition. In 1534, Alciato authorized the Paris edition of Emblematum Libellus. Hundreds of editions later, the book swelled to feature over two hundred emblems and spawned thousands of emulations. The genre spread throughout the European continent and endured for over two hundred years, spanning the Renaissance and Baroque epochs as a vehicle for early European modernest thought, ethics and science, wisdom and silliness. The tradition prescribed that these emblem books contain a series of fantastic and enigmatic prints with mottos–often in Latin, and poetry or prose that might help to elucidate the meaning." [artist statement]

63. Lancre, Pierre de. **Tableau De L'Inconstance des Mauvais Anges et Demons. Ou Il Est Amplement Traieté de la Sorcellerie & Sorciers.** Paris: Jean Berjon, 1612. First Edition. Light shelf/edge wear, light rubbing to hinges, ownership stamp at the front pastedown, a handful of marginal annotations in an old hand, else tight, bright, and unmarred. Full brown mottled calf binding, five raised bands, gilt lettering and decorative elements at spine, head and tailpieces, woodcut printers devices, inhabited initials, two folded plates inserted, aer. 4to. [28], 568pp. Illus (b/w plates) Very Good+. Hardcover. (#14004) $17,500.00

"... the last author on this subject who possessed judicial authority and himself carried out violent repression" - Julio Caro Baroja. First Edition of the first, and most influential, of de Lancre's work on demonology.

Lancre's Tableau is a foundational text in early modern European demonology and the history of witch-hunts for a number of critical reasons:

It is the Chronicle of a Major Witch-Hunt: it is a detailed firsthand account of the massive 1609 Basque witch-hunt in Labourd (French Basque Country);

It is an Early Ethnographic Study: De Lancre can be viewed as an early anthropologist, recording granular observations of Basque culture, language, dress, dances, and social life—abet filtered through deep cultural bias and suspicion;

It Embodies Comparative "New World" Framing: The text famously compared the Basque people to indigenous populations of the Americas ("savages"), using the lens of Christian expansion and colonial-style state control to justify asserting central French power over a semi-autonomous border region;

It is a Detailed Account of the Witches' Sabbath: It contains some of the most comprehensive and influential descriptions of the Witches' Sabbath, demon pacts, and alleged cannibalism in early modern literature;
It Offers Insight into Early Modern Obsessions: The work sheds light on elite psychological and judicial mentalities of the era, blending religious zeal, profound fear of female sexuality/independence, political centralization, and even early modern accounts of lycanthropy (such as the case of Jean Grenier).

"Born in 1553, Pierre de Lancre studied in Toulouse and Turin. In 1583 he joined the Bordeaux parliament as a magistrate. De Lancre was one of the immensely learned lawyers who, towards the last third of the sixteenth century, gave a destructive twist to the witchcraft debate. He was entirely convinced of women's inclination toward witchcraft and their universal threat to the individual, the community, and the state. He felt especially convinced that such practices threatened the political and economic stability in the French border regions, especially since the French religious wars had made it imperative to secure French territories.

In 1609 King Henry IV of France appointed him head of a commission to investigate the activities of witches in the Labourt, the Basque region of France. According to de Lancre, most of these people engaged in active satanic associations and practices. During the course of a visit that lasted just four months, de Lancre, by his own account led investigations against forty-six suspected witches, among them twelve priests, and thirty- five informants. At least two dozen suspects were executed. This judicial operation had significant repercussions on both sides of the border with Spain. Accused witches fleeing south triggered the final witch-hunt undertaken by the Spanish Inquisition, ending in a major auto-da-fé in 1610. De Lancre's frequent comments on the antisocial and antinationalist behaviours of the Basque people make it clear that the witch prosecutions had not only religious but political motives as well. These prosecutions clearly formed part of the French move toward the absolutist state. The rampage was finally stopped by de Lancre's own colleagues, the judges of the Parlement of Bordeaux. In Spain, the episode soon led the Inquisition to stop executing witches altogether.

In France, similar scepticism provoked de Lancre to publish 'Tableau De L'Inconstance des Mauvais Anges et Demons'. A report on his extraordinary stay in the Basque country, de Lancre based the 'Tableau' on the original trial records. Since these records were destroyed in the eighteenth century, de Lancre's report is the only surviving account of the proceedings of the trials. 'Tableau' is divided into six books, which deal with the more important problems which confronted him during his investigation. First he establishes the inconstant nature of demons, their number, and their special appeal to women.

Books II and III enlarge the sabbath; de Lancre then returns to themes already suggested at the beginning: the ability of demons to change their shape, either in fact or through illusion. Book V enumerates the cures a man might adopt to counteract the wiles of the Devil. De Lancre concludes his work with an important discourse on priests and witchcraft, a learned rebuttal of the Canon Episcopi which leads him to stress the need to exact the severest punishment for crimes of witchcraft. Pierre de Lancre, is perhaps the greatest expert on the witch's sabbath, constructing one of the most vivid descriptions based on the trials and testimonies in the Basque. Few demonologists blended learned and popular beliefs as effectively as he did. He described children being presented with toads in velvet suits, to be guarded while their parents amused themselves with the unspeakable pleasures of the sabbath feast. De Lancre believed that the witches' sabbath was ongoing but only visible to the witches themselves.

His 'Tableu' had celebrated authority in action against witches. De Lancre produced a report that went beyond the established parameters on witchcraft indictments and warnings. The reasons for this departure are two fold; his account is clearly more politically motivated than comparable works of the period. De Lancre is writing for his colleagues to convince them of the need to exercise control. He firmly believed witches to be a threat to the body politic, offering a detailed argument as to why secular magistrates and the government had to move with firmness and vigour against the menace witches posed. De Lancre dedicated his work to Chancellor Sillery, who set in motion the banishment of magicians, devils and sorcerers.

Additionally, his vigorously argued legal tract can be read as an ethnological exploration of the Lambourt region and its Basque inhabitants. His descriptions of the religious, demonological, and judicial aspects of the witchcraft phenomena have much in common with contemporary reports of travel to the New World.

Two eighteenth-century plates have been inserted into this work. The first work is by Jean Crespy, for Laurent Bordelon's 'L'Histoire des Imaginations Extravagantes de Monsieur Oufle' (1735). This satirical work tells the story of a Mr. Oufle who reads so much about ghosts, witches, devils that he begins to have all sorts of strange visions. Mr. Oufle is shown here bottom left observing the bizarre sabbath scene accompanied by a jester. The devil worshipers are banqueting on babies and performing somersaults before the devil who is seated at centre. The work captures all the stereotypes of a witches sabbat including crones riding broomsticks, cauldron magic, dancing and dining with demons. The second engraving is by Claude Gillot, from a pair of engravings titled "Les Sabbats" (1722) depicting a witches' sabbath. In the centre a stag-horned shaman presides over the torture of two men tied to a spinning device. On the left two masculinised crones ride on a broomstick with a small child. An elegant woman mounted on the skeleton of a horse, accompanied by a

stag-horned man on a lion-faced horse. In the background hordes of animal-faced demons gather to watch the night's proceedings. [USTC:6011140; Witchcraft and Catholic Theology, Baroja; Defining Dominion, Williams, 1995; The Damned Art, 2012; The Oxford Handbook of Witchcraft in Early Modern Europe and Colonial America, 2013]"[--Clare Marshall, upon whose prose I could not significantly improve]

64. Man Ray [pseud. Radnitzky, Emmanuel]; [Jean-Claude Carrière]. **Photographs by Man Ray 1920 Paris 1934 [Association Copy].** Hartford/Paris: James Thrall Soby, 1934. First Edition/Second Issue. Light shelf/edge wear, a few tabs/split tender, plastic comb missing top tooth but otherwise perfect, else bright and unmarred. Colour photo-illustrated wraps, plastic comb binding executed by Draeger Frères. 4to. 104pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#13640) $15,000.00

Man Ray's first monograph, this a first edition, second issue, with the 'deuxième édition' replaced title page. Inscribed by Man Ray to noted surrealist filmographer and literary figure, Jean-Claude Carrière [Paris, 1972]. B/W photographs printed in gravure by The Néogravure Company with texts in English and French by Andre Breton, Paul Eluard, Man Ray, Rrose Selavy [Marcel Duchamp] and, Tristan Tzara.

Man Ray had hoped that royalties generated from this book would enable him to make a long-overdue trip back to New York. The edition was well received in Europe, but in the United States it was rather poorly recieved. Lewis Mumford wrote in The New Yorker that Man Ray had 'done almost everything with a camera, except use it to take photographs... photographing Calla lilies so that they will look like drawings by a second-rate academician.' It is generally accepted that the publishers recalled unsold copies and then replaced the title pages of all with the 'Second Edition' ["deuxième édition"], leveraging the success in France and giving the impression of greater demand than was present.

"Part art, part illustration, [Photography] was meant to be an inventory of his work, a kind of grand promotional catalogue ... Man Ray's album was a virtuoso presentation of modern European-style photography. Close-up views, distorted angles, double exposures, night photography, negative prints, rayographs, still lifes, nudes, portraits, fashion photographs, and even a painting ... the album was Man Ray's means of presenting his career to a homeland that had rarely seen his work." [Perpetual Motif: The Art of Man Ray, pp. 35-39] "Photographs ... was Man Ray's most cogent statement to date, an assembled chorus of statements and images, a summary that was also a valedictory" [Baldwin, Man Ray, American Artist].

Jean-Claude Carrière was a French novelist, screenwriter, and director, acclaimed for his collaborations with filmmakers like Luis Buñuel and his own extensive literary and theatrical works. While the two operated in different artistic spheres and with little overlap in timelines, = both were critical figures in the surrealist movement. Man Ray was primarily active as an artist and photographer in the early to mid-20th century, while Jean-Claude Carrière's career gained prominence later, notably in film and literature. There is no evidence of a collaboration between the two, this presentation inscription from Man Ray to Carrière is perhaps the only evidence they met. A challenging volume to find in good condition generally, quite remarkable as a captured moment in the evolution of the surrealist movement.

65. Maret, Russell; Borezo, Amy [binder]. **Three Constitutions [together with] The United States Constitution and Amendments, REDACTED [Artist Book].** New York: Russel Maret, 2021. Deluxe Limited Edition[s]. Tight, bright, and unmarred. Cloth dropspine three-tray case; acrylic box over primary volume, magnetic closure to flap over other two volumes.. 4to. var. pag. Illus. (b/w plates). Tight, bright, and unmarred. Single printed page mounted inside of lid, lead type of the same page in custom enclosure in bottom, housed in a drop-spine case. Large 8vo. np. [Includes zine iteration] Numbered limited editions, both elements of this set are Deluxe copies. With laid in prospetus. Fine in Fine Archival Case. Hardcover. (#10927) $7,500.00

"Over the last five years, the content of my printing has steadily changed. Despite my past aversion to overtly political artists' books, the social and political upheavals that have riven this country into splinters have slowly seeped into my work. The outrage that has been building inside of me for decades has attained a level of urgency that I can no longer ignore: from the criminal policies of Bush's war on terror, to Obama's enthusiastic embrace of drone assassinations, to the Republican Party's use of Congress as a means for minority rule. These things, and so many more, have gradually changed my understanding of what I want to make and why I want to make it. It is not a change that has been entirely welcome. So I have been exploring ways in which I can make politically inspired work that is both consistent with my aesthetics, and meaningful without being preachy or self-righteous.

While choosing the texts for my book Character Traits (2017–2019), I noticed that my choices were colored by the absurd grandiosity of our President and his enablers. The texts I chose referenced these influences in oblique, rather

than blatant, terms. Some examples include the Libyan proverb, "My belly before my children," Conrad's "Mr. Kurtz lacked restraint in the gratification of his various lusts…," Fernando Pessoa's, "I have done more in dreams than Napoleon in life," and Melville's, "There is no folly of the beasts of the earth which is not infinitely outdone by the madness of men." Though tentative and restrained, these textual choices were a first step into the political realm. The timidity that I felt about bringing politics into my books was absent in my ephemeral work, and while I worked on Character Traits I began printing small mailings that allowed me to directly express my frustration, anger, and helplessness. These pieces ranged from works by Cicero, Aldus Manutius, and W. H. Auden, to simple, blunt statements such as TRAITOR and LOSER. The cards were distributed to friends, colleagues, and, the latter two, to the politicians who are actively working to undermine the principles of our Constitution.

Character Traits provoked another significant realization about how my lettering and type design relate to the content of my books. Throughout my career, my lettering has been divided into two distinct categories: large, interpretative letterforms on one hand, and proper, constrained typefaces on the other. For more than twenty years, I have tried unsuccessfully to find ways for these two alphabetical impulses to merge into some hybrid form. What Character Traits taught me was that it was not the lettering, but the content of my books, that was preventing me from doing this. The template I had been using in my work was to isolate my interpretative or abstract letterforms on single pages and then write notes about them in my more traditional typefaces. In order to merge my two lettering impulses, the content of my work had to change.

With all of these ideas swirling in the background, I began work on Three Constitutions. The book was inspired by the increasingly contentious conflict between "originalists," those who view the Constitution as a prescriptive cultural artifact delineating American civilization, and those who view the Constitution as a flexible instrument conceived to adapt to the evolving political, social, and racial realities of American nationhood. This is a conflict with which we are all familiar, but what got me started working on Three Constitutions was that, in the blaring echo chamber of the hourly news cycle, the originalists were, and are, dominating the discussion.

The problem with these zealous, self-described Constitutional "patriots" is not dissimilar from that of religious zealots: if (and it's a big IF) they have bothered to read their primary document—the Constitution or whatever their holy book happens to be—they have done so through self-justifying blinders. How many originalists, for instance, concentrate on the fact that the fourth phrase of the Constitution's preamble is to "insure domestic Tranquility" or that the sixth is to "promote the general Welfare?" How many self-proclaimed Proud Boys understand that the second amendment is an amendment, and therefore provides its own justification for being revisited and amended further? How many red-hatted rioters understand that their actions directly contradict the Constitution's prescriptions for its own protection: that their actions are not patriotic but seditious.

During the three-month period in which Sarah Moody and I printed Three Constitutions (November 2020 to February 2021) there were many tragic examples of the conflicts described above. During that time, Joseph Biden defeated Donald Trump in the presidential election by a margin of seventy-four electoral college votes and more than seven million popular votes. Rather than concede defeat, Trump has continued to promote the baseless claim that the election was rigged by the Democratic party and its "deep-state" operatives. At a rally on January 6, 2021, Trump incited a violent insurrection of the United States Capitol building, an action that is clearly described in the Constitution as treasonous (Article III, Section 3). Despite this, the mob that carried out Trump's failed coup attempt overwhelmingly identified as people willing to die or, more likely, kill to defend the Constitution. Their actions resulted in the deaths of five people. It is well known that Trump does not read, but the glaring disconnect between basic constitutional principles and the actions of Trump's followers raises the question of whether these self-described patriots have read any part of the Constitution besides the Second Amendment. It is more likely that they depend on charismatic commentators or algorithmic echo chambers for their constitutional beliefs.

Three Constitutions is my response to these events and the culture that bred them. It consists of three volumes. The largest contains the full text of the Constitution and its twenty-seven amendments. It is set in a typeface that, though difficult to read, is legible once one becomes accustomed to its forms. It is housed in a vitrine as if it were an immutable relic rather than a living, adaptable document. The texts of the two smaller volumes were arrived at via the most prevalent modes of constitutional interpretation: selective redaction and algorithmic skewing. The volume titled Constitution is set in my metal typeface, Hungry Dutch, and subsequently redacted by physically turning key words and phrases over and printing the underside of the type. The resulting text is not the hopeful re-write I might propose; it is intended to reflect the cynical, ineffectual state of political discourse in the United States. The text of the volume titled Constitution. United States. was arrived at by feeding the Constitution and amendments through Google Translate. The

text was first translated from English into Esperanto, then from Esperanto into Russian, Russian into Chinese, and Chinese back into English. Esperanto was chosen to represent the Utopian ideals of America's founders; Russian and Chinese to reference two of the primary disseminators of the internet-borne disinformation that has taken such firm root among Trump loyalists.

When taken as a whole, the books in Three Constitutions are intended to embody the fractured state of political discourse in America." [artist statement]

Constitution, REDACTED [Deluxe]: The dropspine box, matching Three Consititutions, contains a page of Constitution, REDACTED mounted on the inside left facing the block form of the type used to printed the page, as set. Each volume unique to the page included.

Constitution, REDACTED [Zine]: "Its a bird! Its a plane! Its a...zine?! Yep, thats right. The United States Constitution and Amendments, Redacted contains the text of the redacted volume from Three Constitutions printed on four newsprint broadsides. Each broadside measures 22.75 x 28 inches when unfolded, roughly the size of the parchments on which the original Constitution manuscript was written in 1787." [artist statement]

66. Martin, Emily. **Devils & Evils [Artist Book].** Iowa City, IA: Naughty Dog Press, 2026. Limited Edition. Bright and clean. Tunnel book is letterpress printed on 270 gsm Colorplan pristine white paper, using collagraphs, and photo polymer plates, the face tinting is pastel applied by hand; enclosed in a cloth covered tri-fold wrapper. np. Illus. Numbered limited edtion, this being 7 of 30. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13833) $1,950.00

"The book uses an eight-panel sculptural tunnel book format and can be viewed in two ways; in its compressed state it can be pivoted in the hands to more easily read the circular text. Additionally, the side hinges allow the eight panels to be stretched out to view the text as it descends into the depths of the structure. This format allows for the three-dimensional embodiment of a pictorial form originating in the Middle Ages, the hellmouth. A hellmouth is a visual representation of the entrance to Hell, typically depicted as the gaping maw of a beast or a monster swallowing up the sinners deserving of the punishments of hell. In my modern iteration, I have chosen a specific person as the monster however he isn't alone, many others have supported and encouraged his heinous acts. All of us are caught up in this hell, the innocents, the guilty, the indifferent, and the well-intended. The ecological sins on our planet will eventually visit punishments on us all."

67. McCormack, George J. **George J. McCormack Astrology Journals.** New York, 1917-1919. Unique MSS. Scuffing, discoloration and transfers, minimal and moderate wear to extremities, otherwise tight, bright, and unmarred. Three cloth bound notebooks with handpainted boards with black and gold, blue edging. Partially filled. Small 8vo. Varies pg. Illus. (b/w, color) Very Good+. Cloth. (#12312) $5,500.00

George J. McCormack (1887-1974) was an American astrologer who first became interested in astrology in 1906, becoming one of the leading figures in American astrology. He had, as well, a fulltime career in the engineering department of the New York Bell Telephone Company. "Gee-Jay," as he was known, would ultimately specialize in astrometeorology, financial and the mundane. With a gift for organization, he co-founded the American Academy of Astrologers in 1916 and various other groups. He served as the Vice President of AFA in 1940, and the President in 1941 and 1942. From 1933-1941, he published and edited "Astrotech Weekly." McCormack consulted as a professional astrologer at Jersey City Heights from 1935-1939 and then moved to Fairlawn, New Jersey. Throughout the latter half of his life, he was considered to be a leading authority in his field, astrometeorology. Inspired by the astrometeorological work of A.J. Pearce (1840-1923), McCormack meticulously tracked and recorded the weather, from before World War I, until his death more than half a century later. In 1947, after 23 years of research, he published his "key" to long-range weather forecasting, being this book. Confident of his ability, in the spring of 1947 McCormack predicted one of the most severe winters in decades, specifically forecasting the infamous snows of December 26, 1947. The weather bureau predicts the weather, day by day, by careful observation of current conditions. In 1963, before the US Weather Bureau, and again in 1964, before the American Meteorological Society, McCormack presented his life's work.

Collection includes three notebooks: "Choice Astrological Aphorisms," with Hebrew star; "Notebook," with handpainted natal chart and decorative design; and "Horoscopes," with natal chart and Mercury planetary symbol. The Aphorisms notebooks discusses the classic observations and euphemisms of astrology from "old authors" for adept astrologers to consider in prognostication. Most likely from Alfred J. Pearce.

The "Notebook" calculates the basic of corresponding prediction using planetary rulers, indicated with diagrams and illustrations. He begins his study with heliocentric observations and key instances, like predicting the cost of wheat on the Chicago Board of Trade. Also discusses Civil War and correspondences, earthquake predictions, and other meteorology events. This notebook appears to be the early and developing study that determined McCormack's skill and recognition. Also laid in is a copy of "Instructions How to Cast the Progressed Horoscope at a Glance" pamphlet. The final notebook, "Horoscopes" illustrates examples of charts of substantial events and persons, including President Woodrow Wilson, President Theodore Roosevelt, W.R. Hearst, the founding of the American Academy of Astrologians founding in 1916, and World War I. Various clippings are laid in, as well as, a large fold out incomplete handwritten horoscope chart. Very few astrology working notebooks exist, particularly in the US during this period, at beginning of the Occult Revival and beginning of the validation of astrology as a science. Scarce in any format.

68. Meibomius, Henricus [text]; Claes, B. Edgard [binder]; Feinstein, Sam [binder]; Meuter, Roland [binder]. **De Flagrorum Usu in re Veneria, et Lumborum Renumque Officio [On the Use of Flogging in Venereal Affairs, also of the Office of the Loins and Reins] [Design Bindings - Two States].** London: [Edmund Curll], 1665/1770. First London Edition/Early Reprint. Textblock of 1665 shows professional conservation, even toning, else both tight, bright and unmarred. 1635: Bound in exposed faux wood boards, blue snake at spine, tan vellum onlay with a stone inlay about front and rear (onyx and agate), ink decorative element, vellum and suede endpages; 1700: Night-blue morocco binding with a gilt spine title and date, richly gilt spine and covers with fillet-tool decoration, geometric and floral ornamentation, elaborate gilt turn-ins and inner dentelles, gilt top edge, endpapers covered with marbled paper (the flyleaf bearing two signatures, “Feinstein” and “R. Meuter”); dark-blue binding box with gilt spine title, the inside of the lid lined with dark-blue tanned suede (internally bearing the blind-stamped binder's mark “R. Meuter”). 32mo; 16mo. 79pp. 78pp. Signed bindings. Very Good in Fine Bindings in Fine Drop-Spine Boxes. Hardcover. (#13980) $20,000.00

This monumental work on flagellation in all contexts is presented here in two extraordinary bindings:

The first edition bound by Brother Edgard Claes, very late in his career and in fact among his last projects, is exquisitely executed in vellum. “Bradel binding according to the technique of Otto Dorfner. Faux wood boards decorated with an abstract decoration of veneered shapes along the back in light relief in Brazilian vellum, with a stone on each (onyx on the first, blue agate on the second), all enhanced with a horizontal blue acrylic line. Blue snakeskin back.” [binder statement]

The second, on the slightly larger 1770 edition, was bound by Roland Meuter, with Sam Feinstein executing the stunning gilt work.

"Tractus de usu flagrorum in re Medica et Veneria" is a 1639 treatise by Henricus Meibomius (1590–1655). The English title is A Treatise on the Use of Flogging in Medicine and Venery. It was published by the English publisher Edmund Curll.

It is the earliest printed work on the subject. In it the author, among other things, “rejoice[s]” to know that when someone doing flogging for sexual gratification was found in Germany, they would be burned alive.”

The work explores the historical, medical, and physiological connection between flagellation (flogging) and sexual stimulation (venery), exploring how physical striking affects bodily fluids, the loins, and the kidneys. It was widely considered a foundational and authoritative text on the subject of flagellation and eroticism in Europe for over two centuries, with subsequent editions and translations appearing well into the 18th century. [see, generally, David Savran].

"An exceedingly rare miniature edition of Johann Heinrich Meibom's famous book on the use of flagellation in medicine and sexual intercourse, first published in Leyden, Holland, in 1629" [Speilmann 360 (reference the 1770 edition and citing the 1665 edition)]. The last copy of the 1635 we find sold at auction over 16 years ago.

Beginning his career as an apprentice to a London bookseller in 1698, Edmund Curll [c. 1675 – 1747] was an English bookseller and publisher. Due to a series of attacks by Alexander Pope, his name became synonymous with unscrupulous publication and publicity. Curll rose from poverty to wealth through his publishing by leveraging a particularly mercenary and morally dubious manner...cashing in on scandals, publishing pornography, repeated instances of piracy, and basically exploiting any opportunity to garner publicity...good or bad. Over the course of his career he published a remarkably broad spectrum of material, from erudite and scholarly writing to muck...as long as it sold. "Curlicism" was regarded as a synonym for literary indecency.

Brother Edgard Claes, a member of the Belgian Order of the Holy Cross, in the Kruisherenklooster (Crutched Friars' Monastery) in Diest, is perhaps best known for his use of polycarbonate plastic bindings elegantly heightened with automotive paints. An international prize winning master-binder, he is no longer binder.

Roland Meuter is a Swiss master-binder based in Acona, Switzerland and the developer of Ascocolor marbling process. Samuel Feinstein began bookbinding after an accident left him unable to continue his other pursuits, ending his PhD studies at University of Chicago's Economics Department. He found that binding books by hand was a possibility for him…and the world of binding is better for it. He trained at the North Bennet Street School under Jeff Altepeter and Martha Kearsley. He brings a highly precise and mathematical mind to art and craft of bookbinding, striving to make his dedication and passion evident in his work, with a particular focus on craftsmanship.

69. Melincove, Mark [poetry]; Winters, Terry [art]. **Sometimes times: Prints and Poems.** Bright and unmarred. Loose sheets housed in a black archival box with printed onlay. 16x24" | 40.6x61cm. np. Illus (color and b/w plates). Signed by the artist and poet. Limited, numbered edition of 20, this being 2. Fine. Broadsheets. (#14010) $20,000.00

A portfolio of 20 original silkscreens, each numbered and signed by the artist and poet.

Terry Winters began his career painting abstract canvases with biomorphic shapes that evoke botanical imagery; his practice has gone on to explore biological systems, mathematical diagrams, musical notation, and data visualization. The resulting canvases are brilliant and kaleidoscopic, careening between natural figures and geometric systems that, while abstract in close-up, can sometimes resolve into representational elements. Grids, dots, and atomic structures are common motifs. Winters is also a formidable draftsman and printmaker who works in etching, woodcut, screenprinting, and monoprinting. He has exhibited at the Whitney Museum of American Art, the Whitechapel Gallery, Kunsthalle Basel, the Metropolitan Museum of Art, the Drawing Center, and the Museum of Fine Arts, Boston. Winters's work has sold for six figures on the secondary market.

70. Métraux, Alfred. **Voodoo in Haiti.** London: Andre Deutsch, 1959. First UK edition. Light shelfwear and foxing, else tight, bright, and unmarred in a near fine, mildly chipped dust jacket with removed price tag on verso. 8vo. 400pp. Illus. (b/w). Full color dj over red cloth with gilt lettering to spine. Very Good in Very Good Dustjacket. Hardcover. (#13989) $150.00

Voodoo in Haiti traces the development of this complex religion (in Haiti and the Americas) from its sources in the brilliant civilizations of ancient Africa. This book presents a straightforward account of the gods or loas and their function, the symbols and signs, rituals, the ceremonial calendar of Voodoo, and the procedures for performing magical rites are given. "Voodoo," derived from words meaning "introspection" and "mystery," is a system of belief about the formation of the world and human destiny with clear correspondences in other world religions.

Alfred Métraux (5 November 1902 – 12 April 1963) was a Swiss Argentine anthropologist, ethnologist and human rights leader. He wrote that Voodoo is a complex and organized religious system with deep roots in Africa and gives rural Haitians artistic expression, emotional comfort, and dignity despite economic disadvantage and hard labor.__NYT

71. Meyer, Jean de(1794-1869) [EPIGRAPHY]. **Six Notebooks Of Drawings Of Tombstones And Records Of Dutch Funerary Inscriptions.** Ghent: Self-published, 1836-37. Unique. Light shelf/edge wear, one cover loose, else tight, bright, and unmarred. Original sewn paper wraps with mss titles. 4to. np. Illus. (hundreds of manuscript illustrations of tombstones and funerary inscriptions, some heightened with watercolor, most with captions and notes in Dutch. Occasional penicl notations in a different hand. Very Good. Original Wraps. (#14005) $4,500.00

An extraordinary collection of meticulously detailed records of the tombstones and funerary inscriptions as documented in churches and chapels in Ghent and the surrounding area.

"Jean de Meyer (1794-1869) was an accomplished amateur antiquarian, numismatist and bibliophile. He spent June-September of 1836 and 1837 skillfully illustrating and transcribing hundreds of graves. Each volume is dedicated to specific sites with the names of these sites written on each cover. Some are famous like St Bavo Abbey and St Martin in Ekkergem. Others record sites that no longer exist such as "Predikheeren" - a Dominican friary, now the "Pand". The earliest of these volumes is the one dedicated to St Bavo Abbey. He spent three days between 5th-15th July 1836 transcribing about fifty graves. He also spent July in Augustijnenkerk and Klein Begijnhof, before moving onto St Catharina and St Jacob "Godshuizen" in August. He visited the groot Begijnhof, and Nieuwenbosch Abbey in mid August, and the Predikheeren on the last day of the month.

In June 1837 he resumed his project by spending two days at Groolbegynh; and over a week at both St Martin in Ekkergem and St Michaels. July was spent at St Laurentiuskirk, Bijloke Abbey, St Agnete and Oosteeklo Abbey. In August he visited Heilig Kersk, Spaegaurds Kastect and St Jacobs.

Many of the tombstones are simple transcriptions with some ornamental details and notes on material and colour, but for others it is clear there has been significant care taken in the rendering, with the use of shading or watercolour, or details like the typography have been emulated rather than just transcribed. Many of the illustrations also have referencing numbers, but it is unclear what these are related to." [Clare Mashall]

J. De Meyer was also a noted book collector of his day. Upon his death in 1869 there was an auction of his books which resulted in Henry Bradshaw publishing "A Classified Index of the Fifteenth Century books in the collection of M.J. De Meyer, Which Were Sold at Ghent in November 1869" (1870).

A remarkable collection, carefully documented, of the significant tombs in Gent in the early nineteenth century…many of which have otherwise been lost to time.

72. **Miniature Book-Shaped Snuff Box of a Master Scribe.** np [likely southern France], 1824. Unique. Light, even toning, a few small, historic chips at corner and bottom edge, interior toned from use, else tight and unmarred. Made of horn, with a hinged lid on the top, pictorial/decorative elements etched into all sides. 5.8 x 9.5 x 2.2 cm. Very Good+. (#13992) $1,250.00

Probably southern France, dated 1824. Unusual generally, rare with the 'trade represenation' of a scribe. On the front of the snuff can (the "front cover" of the faux book) is the representation of a man in a hat and a coat with a large feather keel in the right, sitting at a desk and bringing large letters or frills on the paper. The scene is arranged between two vases decorated with flowers; above a gathered curtain, below the year 1824". On the back, our calligrapher is presented on a graduated writing desk, again with a large quill and an inkwell, describing a sheet. In the background you can see a house and a palm tree. The "back" of the fake book is designed like a usual spine, the "cut" is provided with geometric patterns.

In the French antiques trade, containers of this kind with two small holes in which only two fingers fit are called tabatière d'avare (dt. Snuff tobacco can of a stingy"). - The can was probably made of bovine horn. [Provenance: Handel, southern France]

Cf. Fake books - The Art of Bibliophilic Deception. The Armin Müller Winterthur Collection, No. 3,090 to 3,092.

73. Moody, Rick; Schilling, Wilber H. [design]; Kelm, Dan [binder]. **Surplus Value Books: Catalogue Number 13 [deluxe edition] [together with] Surplus Value Books [Limited Edition] [Artist Book].** Santa Monica & Minneapolis: Danger! Books & Indulgence Press, 2004. Deluxe/Limited Editions. Tight, bright, and unmarred. Folio resin coated cloth box, mixed media, including vinyl, plastic, cloth, metal, paper, wood, leather, etc. fo [49x23x10cm]. Numbered limited editions. Fine. Various. (#11222) $9,500.00

Moody's short story, Surplus Value Books #13 is a comic parody of a bookseller's modern rare book catalogue. The story unfolds as the galley proofs of the involved book catalogue, where the prices accorded the items for sale are contrasted with the personal and idiosyncratic values assigned to them by the bookseller.

"This intricate collaboration is an expanded treatment of a text originally published by Rick Moody and David Ford as an artist's book in 1999. Taking the form of a bookseller's catalogue, Moody's novella (which is also reprinted in his 2000 collection Demonology) lays bare the fragile psyche of its narrator, whose fractured and overwrought book descriptions often veer into personal territory, returning particularly to his obsession with a college classmate, Anna Feldman.

The deluxe edition includes corrected page proofs of the text, complete with "hand corrections" by the author (reproduced typographically by Wilbur "Chip" Schilling) and sections that appear to have been manually "whited out." Each item in the portfolio supports the text of the story—from the straightjacket that holds the book and the narrator's "release papers" from a private mental hospital, to the a collection of objects that relate directly to the entries (including a Star Wars action figure, Scrabble tiles, and a baseball card.)

The text is aptly described by Hadley-based bookseller Ken Lopez: "Moody has created a hilarious and touching self-contained world where the values accorded to the items for sale (dollars) and the values inherent in them (significance, artistry, passion) are in running comic contrast."" [Exhibition statement, Smith College]

The overall design and printing was undertaken by Wilbur "Chip" Schilling, Daniel Kelm, and David Ford Kelm, with assistance from "other mechanics" at the Wide Awake Garage. In creating the OCD-adjacent box, Kelm created a void, filled with a blank, because, "any obsessive would want to have the regular edition, too." He then noted, laughing, that would leave no place for the blank, and wondered what would be done with that. While not called for, a standard issue of the limited first edition (one of 700 copies) is included.

74. Moran, Patrick. **Buried Compendium [zine].** London, UK: Self-published, 2023. Limited Edition. Tight, bright, and unmarred. Black cloth boards, gilt lettering and decorative elements, tipped in photographically reproduced plate, black leaves, printed (image and text) in various colors, cover in yellow, np [142pp.] 70 Illus. (monochrome prints). Numbered limited edition of 250. Signed by the author. Black USB key. Fine. Hardcover. (#11421) $125.00

Buried Zine is a demoniacal, cosmic terror, an atrophying shambling mess of paralyzed organs evacuating putridity. Each volume of uncorporeal life is hand bound and lovingly laid out akin to a medieval illuminated text. The compendium is a facsimile reprint of the first six volumes, originally published between 2010 and 2016 all long sold out. The layout and materials of each issue have been carefully recreated for this one-off reprint. The compendium also features a new cover illustration, audio essay and photography through out the book. This unique publication is printed in a strictly limited run of 250 copies" --Buried website. "Buried is more akin to a publication from William Morris's Kelmscott Press, than the average xerox pamphlet, albeit one drenched in gore...The compendium includes 39 Interviews with underground extreme metal bands from all over the world, including musicians from Japan, Russia, Indonesia, Turkey, Spain, Italy, Thailand, Finland, Sweden, the Philippines, USA and the UK. This meticulously produced publication also features 19 artists' commissions, including illustrations, fiction, essays, VR experiences, sound art, and scripts. The artists commissioned include metal illustration legend, Mark Riddick (Autopsy, Dying Fetus, and Justin Beiber) and Turner Prize-winning artist Tai Shani, who's first fiction works were produced for Buried and available again in this reissue. Each volume, previously distributed in strictly limited print runs of 50 or fewer, is now collated into this unique facsimile reprint. Each copy includes a USB drive containing the digital commissions from the six volumes of the zine.

75. Moss, Graham; Riley, Dominic [binder]. **Memento Mori: Memento Vivere [Design Binding].** Oldham: Incline Press, 2023. Limited Edition. Tight, bright, and unmarred. Full leather binding in various colors, inlayed red leather lettering, gilt decorative elements, inked top edge, leather hinges, numerious tipped in printed examples. 8vo. Illus. (color and b/w plates). Numberd limited edition, this being 71 of 175. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13797) $9,500.00

"Remember you will die, and therefore remember to live".

"In April 2020, Kathleen Whalen, erstwhile publisher at the Incline Press, succumbed to the cancer that had stalked her for nine years. She was survived by her partner in printing and in life, Graham Moss, who set out to memorialise and celebrate the life of this librarian, printer, and bibliophile in the most appropriate manner imaginable. The result is Memento Mori : Memento Vivere, a book published by Moss' Incline Press in 2023. The title, which embodies the economy so characteristic of Latin, can be read as 'remember that you will die, and therefore remember to live'." [Summary by UBB]

Dominic's binding won the Judge's Choice Award at the 2022 Oxford Fine Press Book Fair.

76. Motian McGuirl, Cynthia. **Nonsense [Artist Book].** Maine, 2019. 2025. Bright and unmarred. Cut form printed paper which locks together to form sculptural aspect, wrapped in felt, housed in a copper box with paper onlay and embroidery, woodcuts. Narrow 4to. np. Illus. Unique. Signed by the artist. Closed: 12 x 7 x 1" Fine in Fine Copper Box. Stiff Boards. (#13859) $1,500.00

"Nonsense is a book made in an accordion form with coffin shaped pages. Each page has hand written letters of words with no meaning. The pages are made of marbled paper with hand stitched woodblock printed images. The box is hammered copper, stitched together with waxed linen thread.

Nonsense is a book about words and letters. Do the letters matter if they don't make known words? Are they just a decoration? The imagery is inspired by Anahit, an ancient goddess who swallowed the sun every night, passed it through her body, and released it in the morning. The form is also inspired by her: both circular and cyclic, both open and contained." [Artist Statement]

77. Ní Churreáin, Annemarie; FitzGerald, John; Dhaliwal, Supriya Kaur; Feeney, Elaine; Hooker, Eleanor; Smyth,

Gerard; Traynor, Jessica. **Plague Poems [Artist Book].** Dublin, Ireland: Salvage Press, 2026. Limited Edition. Tight, bright, and unmarred; portfolio and slipcase bright and clean. Printed paper boards, gilt lettering. np. Illus. DJ. Numbered limited edition of 125 copies. Each volume signed by the corresponding author. Fine in Original Wraps housed in slipcase. Wraps. (#13873) $1,250.00

"Seven books from seven leading Irish poets commissioned during the first Covid-19 lockdown in 2020; an anthology of new writing marking this important moment in human history. On one hand shocking and visceral, on the other hand soothing and meditative, the individual books are wrapped in details from woodcuts found in Hans Holbein the Younger's 'The Danse Macabre', first cut in wood by Hans Lützelburger c.1523-1525. These woodcuts represent the very idea of death and how, without prejudice, it may visit us at any time; it reminds us that we have been through plagues before. Due to their beauty, their emotive relevance, their quincentennial engraving date and their universal theme, Murphy chose to enlarge details from these famous plates by 20,000%, making these new woodcuts the major visual element of the project. Poetry from Annemarie Ní Churreáin, John FitzGerald, Supriya Kaur Dhaliwal, Elaine Feeney, Eleanor Hooker, Gerard Smyth and Jessica Traynor. Designed & letterpress printed by Jamie Murphy at The Salvage Press, Dublin. Enclosures executed by Elize de Beer in Cork." [Artist Statement]

78. **Old Gypsy's Madge's Fortune Teller and the Witches Key to Lucky Dreams.** New York: M. Young, 1888. First Edition. Medium shelf/edgewear, chipping and even toning, folded corners, else tight, bright, and unmarred. Printed wrappers. 8vo. 100pp.+ adverts. Illus. (b/w) Very Good+. Original Wraps. (#13917) $400.00

Early trade advertising pamphlet with classic late 19th century occultisms. The first few pages discuss palmistry and studying the body's signals for illnesses and other maladies, astrological horoscopes, how to make talismans, dream analysis, and prophetic palmistry. The term 'gypsy' is often fetishizing Romani "gypsy" culture as exotic and mysterious. The Romani people have been subject to exploitation and discrimination in Europe and Asia; much of the divination and fortune-telling milieu is fabricated by Western society, although the Roma spiritual belief is quite eccentric and complex.

79. Orwell, George. **2026 [Artist Book].** Octon, France: Verdigris Editions. Limited Edition. Bright and clean in like slipcase. Printed black wrappers, printed in black and grey ink. np. Illus. (b/w plates). Numbered limited edition, this being 2 of 28. Signed by the printers and illustrator. Fine in Fine Slipcase. Original Wraps. (#13792) $1,400.00

"These visionary quotes by George Orwell, taken mainly from 1984 and Animal Farm, were chosen for their worrying pertinence in 2026. They invite us to consider the links between fiction, reality, and the ways that history will repeat itself without proper intervention." [from the colophon]

The book was designed by Nora Cornell, Mark Lintott, and Judith Rothchild. Nora Cornell and Mark Lintott created the typography and printed the letterpress, with linocuts by Judith Rothchild.
Timely and pointed...an elegant and powerful bit of work.

80. Perse, Saint-John; Rebora, Sol [binder]. **Pluies [Rains] [Design Binding].** Buenos Aires, Argentina: Éditions des Lettres Françaises, 1944/2020. First Edition/Limited Edition. Tight, bright, and unmarred in like drop spine box. Flexible full leather binding, textured leather, binding structure built around reversible connection between book and binding. Small fo. Numbered limited edition, this being 27 of 30. Fine in Fine Drop-Spine Archival Box. Hardcover. (#14019) $3,500.00

French poet and Nobel laureate Saint-John Perse wrote this major poem during his wartime exile in the United States. It uses the metaphor of a torrential rainstorm to represent a cleansing, ritualistic purging of history, language, and human ideas.

Sol Rébora is an award-winning contemporary designer bookbinder based in Buenos Aires. She is celebrated internationally for her unique, custom-made "French-style" fine bindings. Her trademark style typically features overlapping geometric ellipses, multi-level leather relief onlays, and contrasting textures (such as combinations of textured goatskin, buffalo leather, smooth calfskin, and suede).

81. Peters, Heather [Society of Hermits]. **Bruises.** California: Society of Hermits. Tight, bright, and unmarred. Cloth (bandage) binding, unusual (unfolding) structure. 12mo. np. Illus. Numbered limited edition, this bing 1 of 5. Signed by the author. Fine. Hardcover. (#13224) $750.00

Artist's book formed of 5 paper leaves plus the limitation leaf with letterpress type in black printed on capillary dyed paper, these leaves pasted down to a strip of capillary dyed cloth reinforced with rigid panels allowing the whole to fold

into a closed state, with an additional central capillary dyed cloth box containing a dyed gauze bandage, upper panei with dyed paper label titled in black.

Combining capillary dyed paper and cloth bound in gauze, Bruises is a deeply moving work exploring the relationship between the book and the body, suggestive of both the healing power of literature and the capacity for paper, like bandages, to absorb trauma both literally and metaphorically.

غاية(Pingree, David, ed.; J. B. Trapp, writer of foreword**. Picatrix: The Latin version of the Ghāyat al-Ḥakīm .82 [Alchemy] (الحكيم** Studies of the Warburg Institute Vol. 39. London: Warburg Institute, 1986. First Edition. Near fine, light shelfwear, else tight, bright, and unmarred. Brown linen cloth with brown title stamping. Large 8vo. lxxx, 326pp. Illus. (18 b/w plates). Pocket at rear contains 7 microfilm slides. Former owner library stamp. Text in Latin. Tabbed by former owner. Near Fine . Hardcover. (#13427) $600.00

A manual for constructing talismans, mixing magical compounds, summoning planetary spirits, and determining astrological conditions, Picatrix is a cornerstone of Western esotericism. It offers important insights not only into occult practices and beliefs but also into the transmission of magical ideas from antiquity to the present. The original text, Ghāyat al-Ḥakīm, was compiled in Arabic from over two hundred sources in the latter half of the tenth century. It was translated into Castilian Spanish in the mid-thirteenth century, and shortly thereafter into Latin. Based on David Pingree's edition of the Latin text, this translation captures the spirit of Picatrix's role in the European tradition. In the world of Picatrix, we see a seamless integration of practical magic, earnest piety, and traditional philosophy. The detailed introduction considers the text's reception through multiple iterations and includes an enlightening statistical breakdown of the rituals described in the book. Framed by extensive research on the ancient and medieval context that gave rise to the Latin version of the text, this translation of Picatrix will be an indispensable volume for students and scholars of the history of science, magic, and religion.--Librarycat.org

Four books in Latin; Appendices 1-64, Indices Veborum: I Terrestrial Names; II Celestial Names and Magical Words; III Nouns,. Verbs, adjectives and some Adverbs. Apparatus Criticus. Foreword, Preface, and a 66 page English-language Introduction surveying The Manuscripts; Excerpts.

From the personal library collection of Brian Cotnoir, alchemist, artist and award-winning filmmaker. Author of Practical Alchemy: Guide to the Great Work, The Emerald Tablet, a series of Alchemical 'Zines, Alchemical Meditations, Alchemy: The Poetry of Matter and most recently On Alchemy: Essential Practices and Making Art as Alchemy. He has presented seminars and workshops around the world on various aspects of the alchemy.
Khepri Press was started in 2014 as a place to organize and distribute his work. It is a very small press dedicated to alchemical book arts. Some of this work is publishable and others may exist only in manuscript or object form – alchemical results or talismans.

83. Piron, Alexis [author]; Collet, André [engravings]; Lock, Rolf [calligraphy/art]; Meuter, Roland [binding]; Sello, Carlo [jewler]. **Ode a Priape [together with] Le Chapitre Des Corde Liers [4 Volumes: 2 in original state, 2 in design binding] [Design Binding].** Paris: [after Maurice Duflou], 1935[2026]. Limited Edition/Rebound/Unique. Two volumes in original state: bright and unmarred; wrappers and glassine as new; slight shelf/edge wear to original slipcase and wallet with one showing minor loss at a hinge. Two rebound volumes: each includes 4 of the called for 12 copper etchings, augmented by 26 original works by Lock, else tight, bright, and unmarred; archival box bright and unmarred. Original printed wrappers under original glassine, loose sheets in the French style, housed in portfolio and slipcase; full French dos-à-dos bindings in red and blue morocco leather, raised front and bottom edges, sewn with three cords, teg, leather headbands, title in hand-gilt ink on the spine, in blind and hand-gilt lettering, hand-gilt lettering on the pastedowns, relief sculpture with genuine 18k gold rods, fixed with gold pins through the cover, leather endpapers and leather flyleaf, slipcase in blue and red leather, rounded on both sides, with both titles on the rounded edge, two letters A – M / N – Z each in blind on the front and rear. Fine in Fine/Near Fine Boxes. Original Wraps/Hardbound. (#13981) $15,000.00

Two important and achingly scarce editions in two states.

The original state volumes are notable in part for not being bound, as was common, nor subsequently colored, as was more common. They are as issued in 1935, loose signatures in printed wrappers and their original glassine, housed in protective boxes. The other pair are uniquely bound by Meuter in a stunning dos-à-dos binding with matching archival box. Though the two bound copies lack 8 of 12 plates each, artist and calligrapher Rolf Lock created a unique 'nude alphabet', with 13 originals bound into each volume.

The result is beautiful, bawdy, and brilliant. Importance of the Works: Ode à Priape and Le Chapitre des Cordeliers

are both attributed to Alexis Piron, written circa 1710 when he was about 20 years old. Both were published (and republished) for over many years and among the most renowned were the two clandestine editions, illustrated by André Collet in Paris in 1935. Historical editions and modern reprints of the poem remain sought-after collector's items due to their explicit critique of religious orders Ode à Priape [Ode to Priapus] parodies classical grand style to celebrate epicurean and carnal pleasures under the banner of Priapus. "Priape" is the French translation for 'Priapus', the ancient Greek and Roman god of fertility, gardens, and male genitalia, famed for his for an oversized, permanent erection, which led to the medical term 'priapism'. Decades after its publication, this scandalous early poem was used by his rivals and religious authorities to prompt King Louis XV into issuing a royal veto against Piron's election to the Académie Française in 1753. The work uses classical mythological references (mocking figures like Jupiter, Narcissus, and even Socrates) in an exaggerated, irreverent, and bawdy style to champion epicurean physical pleasures over societal and religious hypocrisy. Frequently revisited by 20th century fine press and erotic publishers creating numerous miniature and/or illustrated limited editions, the Collot editions are among the most sought after…issued with 12 copper plate engravings. Le Chapitre des Cordeliers [The Chapter of the Cordeliers] is renowned, satirical, highly obscene, and libertine poem noted for its irreverent and erotic humor. The work fits into the tradition of playful and facetious poetry of the period, often circulating clandestinely alongside other satirical texts. It is widely considered one of Piron's most notorious and well-known works, frequently cited alongside other 18th-century erotic or antireligious texts (such as his own Ode à Priape).

It satirizes religious orders (specifically the Franciscans, or Cordeliers) through a humorous, bawdy, and taboo-breaking lens typical of the French Enlightenment's underground literature. It's place has been noted by literary historians, ""Le Chapitre des cordeliers est une des œuvres les plus immorales et en même temps les plus connues de Piron." ["The Chapter of the Cordeliers is one of Piron's most immoral and at the same time the best known works."]" (UANL) Alexis Piron [1689-1773] was a French dramatist and wit best known for his epigrams and for his comedy La Métromanie (1738; "The Poetry Craze"). Starting his career as secretary to a banker and studying law, in 1719 he moved to Paris in an effort to 'enter the world of letters', emerging as a playwright. He achieved modest fame, such that he acquired noble patrons and the entree to several literary salons…yet continued to live an independent, carefree life, becoming known for his ready wit and his epigrams. Noted among such was his reply to a reproof for being drunk on Good Friday, stating that such a failing must be excused on a day when even a deity succumbed. Blindness in his old age appears to have affected his piety and led to a minor literary tragedy: "Worried by his confessor about a Bible in the margin of which he had written parodies and epigrams as the best commentary, he threw the whole book in the fire." Piron was eventually granted a royal pension, though King Louis XV famously vetoed Piron's election to the French Academy in 1753 because of the licentious Ode à Priape ("Ode to Priapus"). He took his ultimate revenge on the Academy in one of his most-celebrated epigrams ("Here lies Piron, who was nothing, / Not even a member of the Academy."): Ci-gît Piron, qui ne fut rien, Pas même académicien.

André Collot was a prolific, original and innovative illustrator. Born in rural France, he moved to Paris in the early 1920s to study painting and drawing. Pascal Pia [Pierre Durand], already established for such erotic work as Les Princesses de Cythère, introduced Collet to his publishing circle. In very short order, Collet evolved into one of Paris' most renowned illustrators…both mainstream and clandestine. From the 1920s until the 1950s Collot was constantly busy creating engravings and illustrations for a remarkable range of work from such classics as Molière and Daudet to more risqué clandestine editions, including his favourite Pierre Louÿs. His more conventional painting work led to exhibitions at the Salon d'Automne in 1942 and the Salon of Independent Artists in 1943, but it is for his graphic yet stylish erotic work for which he is best remembered.

Rolf Lock is a modern, creating artist and calligrapher based in Germany. Lock currently best known as a calligrapher whose work stands out with a wonderful blend of good humor, detail, and…at times…a touch of erotism. In 2019, he drew the central motif of the 'Book Ships' for the BuchDruckKunst and the bonus material, 'Maritime Alphabet'. Roland Meuter is a Swiss master-binder based in Acona, Switzerland and the developer of Ascocolor marbling process. 5 gramm Gold rods made and curved by the Swiss jeweller Carlo Sello.

84. Plimpton, Sarah; Curry, Coleen [binder]. **Fall [Design Binding].** New York: The Grenfell Press, 2016/2021. Limited Edition. Tight, bright, and unmarred; housed in matching drop spine archival box. Binding sewn on five cords and laced on, covered in black Chieftain goat leather. Pastel and acrylic painted edge-to-edge paper doublures and fly leaves saturated with black gesso with green pastel marks made by binder. Japanese silk embroidered endbands. Hand-dyed and embossed kangaroo leather inlays and one onlay. Blind tooled and painted title on the recto. Natural edges. 4to. np. Illus. (colored plates). Numbered limited edition of 12, this being 7. Signed by Poet/Artist and Binder.

Fine in Fine Drop-Spine Archival Box. Hardcover. (#11399) $5,500.00

"Fall is The poet and artist, Sarah Plimpton, uses the verbal and visual imagery of flocks of swallows migrating south in the fall to conjure up the human condition. These migratory songbirds are small – with long pointed wings, and long tail streamers - and Plimpton suggests their form in strong lines and the occasional grouping of many tiny circles moving forward. The bright colors and stark forms on the black paper had an immediacy that inspired me to create a simple complimentary design using black leather and the flash of green inlays in varying depths, conveying a sense of swift motion." [artist statement] Juried into the Guild of Book Workers Triannual Traveling Exhibition 2021 – 2022.

"The author uses the verbal and visual imagery of flocks of swallows migrating south in the fall. These migratory songbirds are small - with long, pointed wings, dark glossy-blue backs, red throats, pale underparts and long tail streamers. The author/artist suggests their form with strong lines and the occasional grouping of many tiny circles moving forward. Each page conveys a sense of swift motion. The author ends her verse with, "I said nothing / a sharp day of cold / on an empty sky" and the reader is left to consider the bleak season coming on. Once again, Sarah Plimpton employs nature, here fall migration, to conjure up the human condition. The use of silkscreens is particularly well done. The bright colors and stark forms on the black paper have an immediacy that almost makes the reader shiver. A wonderfully strong and moving book - perfectly executed - and a pleasure to view." [referring to the original work]

85. Polidoro, Valerio; Menghi, Girolamo; Visconti, Zacharia; Stampa, Pietro Antonio. **Thesaurus exorcismorum atque conjurationum terribilium, potentissimorum, efficacissimorum, cum practica probatissima: quibus spiritus maligni, dæmones Maleficiaq; omnia de corporibus humanis obsessis, tanquam flagellis fustibusque fugantur, expelluntur, doctrinis refertissimus atq; uberrimus: Ad maximam exorcistarum commoditatem in lucem editus & recusus: cujus authores, ut & singuli tractatus, sequente pagellâ consignati, inveniuntur. [EXORCISM].** Coloniae [Köln]: Impensis Lazari Zetzneri, 1608. First Edition. Light shelf/edge wear, title page shows cut-out to the upper margin, light foxing throughout with light age toning, some misnumbered leaves, lower outer corner with old dampstain (?holy water?) at pp. 577-788, page 503/504, 1011/1012 with some paper loss at the outer margin, page 689/690 with paper loss at lower outer corner, page 817/818 with some paper loss at lower margin [all these appear to be papermaking flaws], page 711/712 with paper loss at outer lower corner, affecting some text, page 825/826 with a brown stain at outer margin, affecting also the pages before and after, page 883-886 with paper loss at outer upper corner, well outside the text, stamped 'Cong. du St Esprit et de St Cote de Marie / Bibliotheque de la Maison Mére' to the title leaf, old owner note 'Liber bibliothecæ anglorio. Parisijs 1627' to the upper margin on second leaf, else tight and unmarred. Restored half calf binding with the old spine attached to the new in brown leather, marbled paper boards. 8vo. (16)+1272+ (45)+ (1 blank) pages. Index. From the library of the psychiatrist Denis Leigh, with his name label on fly-leaf. Very Good. Hardcover. (#13999) $7,500.00

A scarce, comprehensive…and rather massive…17th-century anthology of Catholic exorcism rites and demonological literature. It is widely considered one of the most significant collections of exorcism formulas from that era. It includes six major works by four renowned 16th-century Franciscan exorcists: F. Valerii Polydori. 'Practica exorcistarum ad daemones & maleficia de Christi fidelibus pellendum, pars prima' [page 1]; F. Valerii Polydori. 'Practica exorcistarum ad daemones & maleficia de Christi fidelibus pellendum, pars secunda' [page 197]; F. Hieronymi Mengi. 'Flagellum dæmonum' [page 285]; F. Hieronymi Mengi. 'Ejusdem fustis dæmonum'[page 527]; F. Zachariæ Vicecomitis. 'Complementum artis exorcisticæ' [page 757]; and Petri Antonii Stampæ. Fuga Satanæ' [page 1193].

First printed in 1608 and republished after the Catholic Church standardized the rite of exorcism in the Rituale Romanum in 1614, Thesaurus Exorcismorum served as a compendium for practicing exorcists. The six works are:

I-II. Practica Exorcistarum [and] Dispersio Daemonum [Valerio Polidoro]
The first and second books begin with a theoretical section detailing the names of the devil, the nature of demons, how the exorcist conducts themselves (phases, readings, blessing, clothing, confession, etc). He also details how a demon's name is identified and how that name can be used to disrupt it.

III-IV. Flagellum Daemonum [and] Fustis Daemonum [Girolamo Menghi]
The third and fourth focus on the conduct of the exorcist, noting the critical importance of patience and perseveration together with necessary formulas and gestures. It also explores the time and place to hold the rituals and whether they should be carried out privately or publicly. Fustis devotes significant attention to the nature and power of demons (such as causing illnesses). [Aside: Menghi, an Italian Franciscan, is arguably the most renowned exorcist of all time. He

traveled throughout Italy performing countless exorcisms and wrote numerous treatises detailing various rituals and prayers to combat a wide variety of demons.]

V. Complementum Artis Exorcisticae [Zacharia Visconti]
The fifth explores and details the physical signs by which one can recognize a person possessed by a demon. He then provides a long list of herbal remedies which can be given to 'indaemoniati'… to make them expel the demons…by various means (e.g. throwing up, evacuating, etc).

VI. Fuga Satanae [Pietro Antonio Stampa]
The sixth and final book was arguably one of the most popular and important works on the subject at the time. Stampa was considered one of the great authorities on the subject. Here he identifies the various names and titles of the Devil and his various lesser demons…and a long list of Holy Scriptures that can be used to fight each one of them.

The Thesaurus is widely considered the most complete, influential, and authoritative compendium of Roman Catholic exorcism manuals ever compiled during the early modern period. Its historical and theological importance is difficult to understate. It was the 'definitive field guide for demonology', serving as a primary practical sourcebook and textbook for practicing exorcists and= published in portable, small-size editions that clerics and priest could carry in their pockets to consult on-site during active assignments and provided a structured framework of demonic names, formulas, scriptural weapons, and prayers required to confront the supernatural. It laid the foundation for a sort of "Spiritual Forensics" prior to the Church's standardization of such rites, the Thesaurus introduced a sophisticated diagnostic methodology, attempting to differentiate between true diabolical possession, natural psychological or physical illness (like melancholia), and fraudulent simulations. It also embodied a transition to a form of standardized, liturgical control…a critical turning point…bridging the gap between unregulated medieval "folk" exorcisms and the highly centralized, supervised rituals required by the Counter-Reformation. The popularity of the Thesaurus led directly to the Vatican permanently codifying and standardizing the rites of exorcism in the Rituale Romanum of 1614. Finally and paradoxically, the book's intense focus on the mechanics of conjuring, binding, and extracting specific names from demons resulted in it all but mirroring contemporary books on black magic (grimoires). The texts walked such a fine line between holy liturgy and forbidden magic, that the Catholic Church eventually banned it, placing the Thesaurus Exorcismorum on the Papal Index of Forbidden Books (Index Librorum Prohibitorum) in 1709.
[Robbins 'The Encyclopedia of Witchcraft and Demonology' p. 185-ff. (the second edition from 1626). Wellcome 6272. Not in Krivatsy. First edition. According to Worldcat only registered in 8 libraries.]

86. Press, Sara; Krähn, Tiana. **An Arrangement [Artist Book].** CA: Mob of Two, 2024. Limited Edition. Tight, bright, and unmarred. Quarterbound, black leather spine, drum leaf binding with flyaway spine and cover cutout, purple patterned cloth boards, printed letterpress, monotype, and linoleum reduction prints, inserted giclee prints of eleven original paintings. 8vo. Numbered limited edition of 20, this being 8. FIne. Hardcover. (#12350) $1,800.00

A collaboration with Krähn, Tiana via MOB of TWO.

Trollop, slut, floozy, strumpet. These epithets describe a woman who trades on her charms.
Missus, girlfriend, beloved, betrothed. These might also describe a woman who trades on her charms.
Many sexual relationships have a transactional element, regardless of whether true feeling is present. Financial support is just one of the needs that can be met in such an exchange.

Where does one draw the line between what is criminal and what is celebrated? Why does a contract for permanency elevate the arrangement?

This book presents a series of portraits on increasingly shabby walls. Reduction prints, sequence and carefully chosen titles point out language's power to confer respectability. Once named, a relationship takes its position on the spectrum of morality.

We reject the stigma placed on women outside of marriage who choose to use their own bodies as currency. We acknowledge the many different circumstances in which one might encounter or offer Love for Sale.

87. Prussen, Eduard; Leder, K.B. **Origill 9: Draculas Betthupferl: 17 Signierte Original-Illustrationen (Linolschnitte) Draculas Betthupferl.** Cologne: Donkey-Press/Gustav Lübbe Verlag, Bergisch Gladbach, 1979. Limited Edition. Tight, bright, and unmarred. Purple paper wraps, black ink lettering. 4to. np[17 full page linos plus title and endpapers]. Illus. (b/w prints). Numbered limited edition, this being 15 of 45. Signed by the artist. Fine in Wraps. Original Wraps. (#13996) $450.00

[Hand prints from my linocuts to K. B. Leder]

Early printing of the Donkey Press. One of 40 hand-numbered examples.

Born in Cologne in 1930, Eduard Prüssen studied from 1949 to 1953 at the Cologne Werkschulen. Until 1955 he worked as a scientific draughtsman, artistic consultant and designer of exhibition posters for the Rauenstrauch-Joest-Museum für Völkerkunde in Cologne. In 1958 he established himself as a freelance artist and founded the Donkey-Press hand press in 1962. In it he created bibliophile book editions of numerous works of world literature, including texts by Heinrich Böll, Guy de Maupassant, Pearl S. Buck, Franz Kafka and Theodor Fontane. He produced the prints, which were illustrated with signed orig. graphics, bound by hand and published in the smallest edition, in a single letter lead set. Eduard Prüssen died in Cologne in 2019 at the age of almost 89.

Donkey-Press was perhaps best known for "Origill" (short for Original-Illustrationen or Original Illustrations), which produced a couple dozen numbered portfolios. Each portfolio featured hand-pressed linocuts (Handabzüge von Linolschnitten) created and hand-signed by Eduard Prüssen.

They are all somewhat challenging to find in good condition and this particular edition, exploring Leder's, Draculas Betthupferl, is especially hard to find. This is the best copy we've ever seen.

88. [Pushkin, Aleksandr Sergeevich]. Gavriliada. (Snovidenie) [The Gabrieliad. (A dream)] [Banned Pushkin **Designed to Smuggle].** Tsargrad [Leipzig]: "Simonides i Ko" [but printed by G. Uschmann in Weimar for E. L. Kasprowicz, nd [circa 1889-1904]. Upper wrapper split, skillfully restored without significant loss and tipped onto title, bound into protective wrapper, else tight, bright, and unmarred [fragile pink paper in especially fine condition]. Printed paper wrappers, printed on pink paper; bound in early 20th cent beige marbled paper wrapper. 16mo. 23pp. Good+ in wrappers [textblock Near Fine]. Wraps. (#11203) $9,000.00

A genuinely rare edition of Pushkin's erotic (and blasphemous) erotic poem, published in German with a fake Russian imprint for clandestine circulation in Russia.

Bored with church observances and revolted by the pious hypocrisy, Pushkin wrote this satirical amalgam of several of the Church's most revered dogmas in April 1821. The poem is both blasphemous and erotic, satirizing the Annunciation, the Virgin Birth and the Fall of Adam and Eve.

Being too scandalous to be published, the text circulated anonymously in manuscript. It came to the attention of authorities only in 1828, when a retired staff-captain V. F. Mitkov was arrested for reading the blasphemous text to his servants. An inquiry was opened and Pushkin was soon brought to questioning before the military governor general of St Petersburg. He initially denied his authorship, but as the work was known to be his, the poet was obliged to write a letter to the Tsar Nicholas I confessing and expressing contrition in order to avoid a second period in exile.
The poem tells a story of Mary, a beautiful young Jewess neglected by her old husband but soon destined to lose her virginal innocence. After the Lord sees Mary and falls in love, he sends the archangel Gabriel down to announce this to her. But before either of them can take matters further the Devil presents himself to Mary and, turning into a handsome man, seduces her. Gabriel drives him off and repeats the debauchery. After his departure, as Mary is lying contemplatively on the bed, God in disguise of a white dove descends upon her, and, despite her resistance, has its way with her as well.

Having been finally left alone Mary considers her position:

"Ah, what fun and games I've had today!
That's one, two, three. They're really not too bad!
I've weather it, I think I can record.
Together in a single day I've had
The devil, one archangel and the Lord!"

(Translation by A.D.P. Biggs, "The Goddysseyy: or The Deviliad". Russian Literature Triquarterly, No3, spring 1972). The text was published by Erazm Lukasz Kasprowicz (1835-1922), who apparently based it on the (equally rare) earlier Geneva (?) edition issued in 1889. Kasprowicz worked for the well-known publisher F.A. Brockhaus in Leipzig in 1859, where he created the Bibliothek Russischer Autoren in 1861. He founded his own publishing house 'Slavische Buchhandlung' in 1864, opening a bookshop a year later.

Taking advantage of the liberal censorship in Germany at that time, Kasprowicz focused on publishing texts that were

banned in Russia and his native Poland, making his production highly popular with immigrants. Many of such editions were subsequently smuggled back into the Eastern European countries where they circulated illegally.

The erotic poem was first published in a collection of Russian poetry in London in 1861. In Russia a censored version was published in 1907, followed by the complete text in 1917.

Quite rare, outside Russia we find only five copies of this edition (NYPL, Temple University Philadelphia (misstating publication site as Istanbul), Harvard, Library of Congress and BULAC Paris). No identified copies brought to market in at least a decade.

Bibliography
Bessmertnikh, L.V., "O nekotorykh izdaniyakh eroticheskikh proizvedeniy A.S. Pushkina i M.Yu. Lermontova", No13; T.J. Binyon, Pushkin: A Biography (New York, 2004), pp. 138-39 and 272-74; A.D.P. Briggs, Alexander Pushkin: A Critical Study (London & Canberra, 1983), pp. 138-139. ref: [1033]

89. Pushkin. A. S.; Meuter, Roland [binder]. **Evgeny Onegin [Smallest Published Edition].** Warsaw, Poland: Scholz, 1899. Limited Edition. Light edge wear, else tight, bright, and unmarred; housed in a locket case with magnifying lens. Full leather binding, portrait printed at front, text at rear, frontispiece; locket in 'Russian silver' with glass magnifying lens; both housed in full tan leather archival box with gilt lettering. 2.5x1.8cm. 234pp. Illus. (b/w plates). Very Good+ in Near Fine Locket and Fine Archival Box. Limp Leather. (#13982) $7,500.00

The 1899 "Evgeny Onegin" miniature edition published by Menachem/Scholz in Warsaw is one of the most famous and highly sought-after rarities in the world of micro-book collecting. Released to commemorate the 100th anniversary of Alexander Pushkin's birth, it remains the smallest known historical edition of this Russian masterpiece. The book was issued housed in an ornate locket in 'Russian silver' (brass lockets were also made). The front lid of this locket features an embedded magnifying lens, enabling the owner to read the text directly through the case.

Scholz utilized a specialized photomechanical zincography (zinc engraving) method. This allowed full-sized text and drawings by illustrator Scholz to be radically scaled down and printed by the Warsaw typography team of P. Laskauer and W. Babitsky.

The Russian auction house Litfund notes that it is a "Great rarity. Jubilee and most miniature of all known editions…". Aside: The novel was so profoundly beloved in Russia that students routinely memorize select stanzas or entire segments and, apparently many Russians memorize all 5000 of its rhyming lines… [Russian History Museum] Scholtz (Szolc) was a notable printing house operating in 19th and early 20th-century Warsaw, Poland. They specialized in high-quality typography, micro-printing, and novelty formats.

This particular works was likely a collaboration with Menahem Mendel Shaltz, a Warsaw-based Hebrew printer and publisher most renowned for producing miniature religious texts. He usually paired his micro publications with custom-made protective metal cases—frequently featuring built-in miniature magnifying lenses to aid in reading the microscopic Hebrew script. It believed Shaltz provided the lockets for this edition.

90. Ratcliff, Carter. **Komar and Melamid: Lenin Portrait No. 28 [Original Art].** New York: Abbeville Press, 1988/1989. First Edition/Unique. Dampstain mid-spine (likely during the painting processes), front board shows original oil painting, rear board shows signatures of both artists, original dj lacking, else tight, bright, and unmarred. Beige cloth boards (hand painted). Square 4to. 208pp. Illus. (color and b/w plates). Index. Signed by artists. Fine. No DJ.. Hardcover. (#14014) $5,500.00

Mixed media on canvas-bound book, 1989, signed by both artists on the back cover.

Lenin Portrait No. 28 is a unique, hand-painted collaborative artwork executed in 1989 by the pioneering Soviet non-conformist art duo Vitaly Komar (b. 1943) and Alexander Melamid (b. 1945) on the artists' monograph by Carter Ratcliff. [Originally in the collection of Harry Abrams.]

"Komar and Melamid are widely recognized as the founders of Sots Art (Soviet Pop Art / Conceptual Art), a movement they established in Moscow in 1972. Sots Art subverted state-sanctioned Socialist Realism by synthesizing its rigid, propaganda-heavy aesthetic with American Pop Art and Dadaist irony.

By creating Lenin Portrait No. 28 on the cover of their own western-published monograph, the artists layered multiple conceptual ideas:

1. The Cult of Personality: *It continues their career-long interrogation of Soviet political icons (like Vladimir Lenin and Joseph Stalin), stripping them of their state-enforced sacredness through repetition and domestic scaling.*

2. Institutional Critique: *Painting over their own retrospective book transforms a piece of mass-produced art history documentation back into a singular, "sacred" art object.*

3. The Post-Soviet Shift: *Created in 1989—during the height of Mikhail Gorbachev's Perestroika and right before the formal dissolution of the Soviet Union—the work captures a transitional era where Soviet iconography was aggressively being deconstructed, commodified, and examined by the West."*

91. Rauschenberg, Robert; Robbe-Grillet, Alain. **Traces Suspectes en Surface [Artist Book].** West Islip, NY: Universal Limited Art Editions, 1972-1978. Limited Edition. Box shows minor shelf/edge wear, else bright and clean. Red cloth dropspine box, loose prints laid in. fo. [52 x 69 cm. folded] Illus. (color plates). Numbered limited edition of 36 plus 7 AP copies. This is AP 5/7. Signed by artist and author. Fine. Boxed Loose Sheets. (#13617) $35,000.00

This work is widely considered to be Rauschenberg's magnum opus of book illustration.

"Long enamored of French literature and language, [publisher] Tatyana Grosman attended a lecture by Alain Robbe-Grillet in April 1972. When the writer mentioned Robert Rauschenberg's work, Mrs. Grosman, already aware of stylistic similarities between the two, felt that a collaboration was fated. Two days later, it was underway. During the next four years, Mrs. Grosman sent offset plates to Paris and proofed and translated Robbe-Grillet's text in West Islip; Rauschenberg added images one chapter at a time. The completed pages were sent back to Robbe-Grillet with plates for the next chapter. It soon became clear that Robbe-Grillet was not working in the spirit of sympathetic collaboration but providing a massive text that presented great problems in page design. Rauschenberg responded with images that are much more aloof than in previous books yet responsive to the elegance of the text." [Esther Sparks, Universal Limited Art Editions, pp. 447-459]

Put another way:

"Alain Robbe-Grillet, the French author and filmmaker, and Robert Rauschenberg have collaborated on an "image-text." The collaboration was difficult, in part because of the procedure (Rauschenberg blocked out where the text would be, Robbe-Grillet wrote it in longhand on plates, and Rauschenberg set the image down on stones) and in part because of one-upsmanship (the images, all taken from French magazines, referred to the text but had a visual logic that often intruded upon it and Robbe-Grillet would complain. Page by page this went on, mostly by mail, for six years. The tension of image and text and of the two artists is evident, and the result is extraordinary." [Foster, Hal. ArtForum]

Portfolio with 36 lithographs by Rauschenberg with text by Robbe-Grillet. Printed on unique Twinrocker paper, the work consists of 31 pages plus a title page and 4 colophon pages, printed from 37 stones and 27 aluminum plates. Each of the 31 pages is signed and dated by Rauschenberg and signed and numbered by Robbe-Grillet, with each carries the embossed folio number and publisher's seal.

92. **Resume 1944: Rohwer Center High School [Internment Camp Yearbook].** McGehee, AR: Classes of 1944, 1944. First Edition. Minor shelf edge wear, else tight, bright and unmarred. Blue paper wraps, comb binding, gilt lettering, in blind lettering and decorative elements. np. Illus. (b/w plates). Very Good+. Original Wraps. (#13187) $4,500.00

"One of two War Relocation Authority (WRA) concentration camps located in the state of Arkansas, Rohwer was among the last to open and was the last to close aside from Tule Lake. Its population came almost entirely from California, was predominantly rural, and was almost equally divided between those from the San Joaquin Valley, who came via the Stockton Assembly Center, and those from Los Angeles County, via the Santa Anita Assembly Center. Along with Jerome, Rohwer's location exposed inmates to the unique climate and racial politics of the South, and the camps' relative proximity to Camps Shelby and Robinson led to regular interactions between camp inmates and Nisei soldiers training at the two military facilities. While other WRA camps saw their populations gradually decline as inmates began leaving the camp as early as the fall of 1942, Rohwer's substantially increased in the summer of 1944 when nearly 2,500 inmates transferred over from Jerome after that camp's closure. Restored monuments and headstones at Rohwer's cemetery are among the only remnants of the camp that remain and serve as a place for gathering and memorialization at the site." [Densho Encyclopedia]

Rohwer Center High School held significant importance as an educational institution within the Rohwer War

Relocation Center in Desha County, Arkansas. Established during World War II, this high school served Japanese American students who were forcibly relocated from the West Coast under Executive Order 9066.

The 1944 yearbook, Résumé, showcases typical high school activities such as dances, sports, and victory gardens, reflecting efforts to maintain a regular school environment . However, these activities occurred within a context of confinement and uncertainty, highlighting the resilience of the students and staff.

The school became a symbol of resilience, allowing students to pursue education and personal growth despite their circumstances. It fostered a sense of community and identity, helping students navigate the complexities of their situation while preparing for life beyond the camp.

Rohwer housed a number of people who went on to become notable actors, artists, and political activists, including: George Takei, Ruth Asawa, Takayo Fischer, Aiko Herzig-Yoshinaga, Eddie Y. Imazu, Masao Kondo, Janice Mirikitani, Rose Matsui Ochi, Henry Sugimoto, Sadayuki Thomas Uno, etc. Scarce generally, this is a particualy fine copy.

93. Rigg, Alex, Stewart, Gillian [binder]. **The Scales of the World [Design Binding].** Scotland: Ocean All Over, 2024. Limited Edition/Unique. Tight, bright, and unmarred. Full hand dyed leather with craquelle treatment binding, Inlays of gilded leather using variagated gold leaf, leather jointed, hand painted endpapers, tooled with gold foil, flyleaves hand painted in watercolour paint with gold leaf sunago. Square 8vo. np. Illus. (color and b/w plates). Fine in Fine Drop-Spine Archival Box. Hardcover. (#13799) $1,750.00

Exhibiting throughout the US in 2025 for OPEN SET

"The Scales of The World depicts a cracking open of our understanding. A shedding and a rebirth. An invitation to let the scales fall from your eyes. Rough background leather is cracked open and something bright shines through, split by gold. The inlayed shape echoes a snake scale motif, inviting you to open at the foredge." [Artist statement]

94. Rivers, Larry; [Frank O'Hara]. **Original Art by Larry Rivers for Frank O'Hara's Collected Poems [Suppressed].** [New York]: [Knopf], nd [circa 1971]. Unique. Bright and clean. Professionally framed. Work: 10 1/4 x 16 7/8"; frame: 21 5/8 x 16 1/8". Signed by the artist. Fine. (#13870) $45,000.00

The Collected Poems of Frank O'Hara [edited by Donald Allen], was first published by Alfred A. Knopf in 1971. The collection was famously released posthumously, following his accidental death in 1966. Larry Rivers offered the eulogy at O'Hara's funeral.

"Frank O'Hara (1926–1966) is a vital post-WWII American poet and key figure in the New York School, renowned for bringing spontaneity, wit, and urban immediacy to poetry through his "I do this, I do that" style. As a MoMA curator, he bridged abstract art and poetry, influencing literature with a conversational, intimate style that prioritized personal experience over traditional formality." [Strike Magazine]

Larry Rivers and Frank O'Hara shared a profound, multifaceted relationship as lovers, best friends, and artistic collaborators in 1950 and 19690s New York in and around the New School scene. Their partnership merged painting and poetry, defined by mutual artistic admiration, personal intimacy, and significant creative works like the "Stones" lithograph series.

"Larry Rivers' original cover for The Collected Poems of Frank O'Hara (1971) is a 1959 portrait based on a photograph by Fred McDarrah, highlighting the deep collaborative friendship between the painter and the "poet among painters". It reflects their shared New York School aesthetic, capturing O'Hara's charismatic, everyday-life focus, often described as his "I do this, I do that" style." [National Portrait Gallery]

Found here is an extraordinarily personal and significant work. The cover, featuring a portrait of a nude O'Hara, is an embodiment of their close...often scandalous...personal and artistic bond. The cover was immediately polarizing and subsequently replaced...thus cementing its status as a notorious emblem of their relationship.

95. Roballos, Maria Eugenia; Naab, Betina; Rébora, Sol. **Black // Negro.** Buenos Aires, Argentina, 2019. Unique. Bright and unmarred. Black leather binding with black leather onlays, accordion structure, cut paperforms, embrodered elements, black on black printing. 8vo. np. Signed "RRN". Fine in Fine Drop-Spine Archival Box. Hardcover. (#12415) $5,000.00

""Negro" is the result of a capricious search of contrast in absolute black.
"¿Cómo vemos lo que pensamos?" ("How we see what we think") an essay by Alberto Manguel guided the artists

through the challenge of turning concepts into images.

The concept of this book seeks to cultivate a distinctive style for illustrating the words "Negro" and "Black," forging a meaningful connection between their intellectual translation and their representation through evocative images.

This book was made by the bookbinder Sol Rébora in collaboration with the calligraphers Betina Naab and María Eugenia Roballos." [artist statement]

96. Robinson, Alan James; Block, Laurie; Cooksey, Gabby [Binder]. **An Odd Bestiary, or a compendium of instructive and entertaining descriptions of animals, culled from five centuries of travelers' accounts, natural histories, zoologies, &tc., by authors famous and obscure, arranged as an Abecedary [Design Binding].** Easthampton, MA: Cheloniidae Press, 1982. Limited Edition. Tight, bright and unmarred; box bright and unmarred. Bound in red goat skin, with black and red tattoo designs and a hand cut out brass bat fore-edge clasp. Tightback and hand sewn red silk end bands. Paste down by Claire Maziarczyk, Japanese paper flyleaf with plastic alligator foredge, and custom red paste-paper flyleaf sheets. Prints folder bound in black book cloth with a French tray to hold the prints, Claire's paste-paper, red goat skin leather with tattooed designed. Numbered limited edition. Signed by the artist and binder binder...with an homage to Dan Kelm in Morse code on the back cover leather hinge (it says Dan Kelm). Fine in Fine Drop-Spine Archival Box. Hardcover. (#12284) $12,500.00

There were 300 copies of this book published; 200 were regular copies, 50 were deluxe copies with quarter leather binding and 50 others bound in full leather. The deluxe editions were issued with a set of proofs of the wood engravings and a set of proofs of the line-cut initials, with a large calligraphic manuscript initial beneath each image. The wood engraving proofs are lettered and signed by Robinson, each inscribed with "For Dan."

This wonderful abecedary illustrates each letter of the alphabet with a masterful wood engraving by Robinson. Each animal is described at the bottom of its page in texts chosen primarily from the earliest first-hand accounts of the animal depicted. The descriptions are printed in red. The printed source of each text is identified, and at the end of the book there is a detailed and useful bibliography of these sources.

This copy was originally acquired in sheets by Dan Kelm with the intent to put a design binding on it. As too often happens, life and other projects intervened and the text block made it into the hands of Gabby Cooksey. Presented here is Gabby's stunning tattooed binding on one of Robinson's most pleasing works. Of the 26 animals included in the work, 23 are incorporated on the binding, while the 3 imaginary ones are on the Prints folder.

97. Rosenbloom, Megan; Ely, Tim [binder]. **Dark Archives: A Librarian's Investigation into the Science and History of Books Bound in Human Skin [Design Binding].** New York: Farrar, Straus and Giroux, 2020/2026. First Edition/Unique. Tight, bright, and unmarred; archival box tight and unmarred. Full leather binding, with black leather spine and heavily tooled/altered leather board, leather onlays, polymer additions, textured leather pastedowns, hand painted endpapers, all edges stained and/or gophered; housed in similarly treated drop spine box. 8vo. 274pp. Notes. Index. Fine in Fine Drop-Spine Archival Box. Hardcover. (#14006) $6,500.00

"I received Dark Archive by Megan Rosenbloom in sheets. My process for the last two decades has been to preserve technical evidence of the text blocks manufacture. With ON PAPER by Basbanes, I preserved the registrations look on the spine and on Dark Archives I left the bottom edge un trimmed as there was a look to the tail that tells part of the tale of the ways of industrial work.

I sewed the book on dense threads and basically treated it as a tight back binding. Looking towards an overall sensation and realizing that archives in general don't have a visual symbol base, I veered off towards how I might take in the ideas of flaying and skinning and deboning a chicken or a human body…..

For me skinning is always messy as its not a practice I do very often. So imagining myself binding a book in human skin, it would be rustic, Dr Frank a bit drunk aiming for perfection but getting a material more suited for a lean to than a creature for the street. The binding is a tight back over a leather lining. The leather is pieced and trims are used for endbands. The back was hammered, tooled and overall treated as one might regard incarceration as a storage method. Archives to me are lettered activities, many open for scholarly inspection, many not- - the best discard nothing so the mechanical memories of a culture are intact; fragmentary and often with gaps but still formidable. They beget vivid images and so I gave the surface the energy of that text/decay sense that I have had when going deep.

That surface contains skins cells, hair follicles and a bit of whatever else came about from wounds while constructing the book. All were encapsulated in hardened polymers and became a subtle part of the surface design. I kept leaning

towards the grizzly aspects of this process. This carries out onto the box as well.
Timothy C.Ely- -Colfax,WA - - -2026 [Artist Statement]

98. Ross-Robertson, Leslie. **The Planetary Series.** Los Angeles, CA, 2026. Limited Edition. Bright and unmarred. Loose plates housed in an archival box. fo. np. Illus. (color plates). Numbered limited edition of 30. Signed by the artists. Fine in Fine Box. (#13849) $7,500.00

"Planetary Series is a limited-edition box set of 10 letterpress prints created over eight years, that invites tactile and visual exploration of our solar system. The set functions as a contemporary codex, an artist's book reimagined as a sequence of individual prints that together narrate a cosmic story. Each print acts as a "page" in this visual manuscript, engaging viewers with the distinct identities of the planets and their interconnected celestial movement. The work interprets the essence of a planet or the Moon through layered imagery, color, and form, drawing inspiration from science, history, and mythology. The series is rooted in the concept of planetary resonance, the gravitational rhythms and harmonic relationships that connect celestial bodies and shape the intricate dynamics of our solar system. Planetary Series began in 2018 with early tests and unfolded over eight years, a period that mirrors the orbital cycle of Venus, symbolizing regeneration, transformation, and resonance, concepts central to the project. The collection evolved through continuous proofing and revision in a responsive, discovery-driven process.

Each print was hand-printed on an SP20 Vandercook Press on 100% cotton paper using photopolymer plates and soy-based inks. Each color was printed from a separate photopolymer plate, requiring a distinct pass through the press. The layered process demanded close attention to registration, pressure, and ink consistency, reflecting the precision and patience inherent in both letterpress printing and the study of planetary motion.

A consistent visual key appears throughout the series: a relative scale diagram inspired by 1960s science book illustrations. This element orients the viewer within the solar system, identifying the planet's name, its position from the Sun, and the mythological origin of its name. The Moon is noted as Earth's satellite. The diagram serves as a cosmic legend, providing a unifying framework across the suite and reinforcing the sense of scale and relationship among celestial bodies.

The series includes Mercury, Venus, Earth, the Moon, Mars, Jupiter, Saturn, Uranus, Neptune, and Pluto. Every print was created through a meticulous multi-pass process, with each ranging from eight to forty-two individual press runs. The prints are archival and suitable for framing, and individual prints are available in addition to the complete box set. A companion sound experience, based on NASA planetary sonifications and original compositions, is available through QR code. Planetary pitches are derived from Hans Cousto's Cosmic Octave, a system that translates each planet's orbital frequency into audible notes.

The design for Pluto was informed by detailed NASA images from the New Horizons mission. Dr. Caitlin Ahrens, a NASA Solar System Ambassador and expert on Pluto, provided guidance and verification throughout the process. Her expertise, including her graduate research on ice mixtures under simulated Pluto conditions, helped ensure scientific accuracy in representing the planet's surface, color variations, and named craters. Pluto is identified in the series as a dwarf planet in the Kuiper Belt, following current scientific classification." [Artist statement]

99. Sanders, Ed [ed, pub, and "other roles, less printable"] . **Fuck You // A Magazine of the Arts [Partial Run: Number 5, Issues 3-5] [*Sanders playing with conventional ordering of periodicals].** 1963. Minor shelf/edge wear, else tight, bright, and unmarred. Printed pink, green and orange paper, mimeographed and stapled. Var. pag. Illus. (b/w plates). Limited editions. Very Good+ in Wraps. Original Wraps. (#13689) $1,500.00

Three consecutive issues of this very scarce publication, including the December issue which includes some of the more notable writers of the Beat generation:

Includes: Allen Ginsberg, Peter Orlovsky, Diane Wakowski, Lenore Kandel (the model for Kerouac's Romana Swartz in his novel Big Sur), and Herbert Huncke, as well as Julian Beck, cofounder of The Living Theater, and Sander's fellow Fug Tuli Kupferberg.

Number 5 Volume 3: May 1963 includes Lenore Kandel " The squawk Suprema among the San Francisco poets," Rochelle Owens "one of the four Young Lady Fks,", Peter Orlovsky "the big G's cockmate," Joel Oppenheimer " the notorious pott...", and Jackson Mac Low "the mad slasher," among others.

Number 5 Volume 4: n.d. includes Lenore Kendal, Philip Whalen, Joel Oppenheimer, Rochelle Owens, Ed Sanders, and Michael McClure, among others

100. Shanilec, Gaylord; Curry, Coleen [binder]. **Bokeh: A Little Book of Flowers [Design Binding].** St. Paul, MN; Muir Beach, CA: Midnight Paper Sales, 2020/2021. Limited Edition. Tight, bright, and unmarred. Hand dyed kangaroo leather sewn on 5 cords and boards laced on, edge-to-edge leather doublures of kangaroo leather, layers of leather treatments include image transfer, multiple dye applications, resist techniques, gold leaf, palladium leaf, and mark making, silk embroidered end bands, gold leaf lettering at spine, suede fiyleaves; housed in a custom clamshell box with a drawer containing the 8 editioned numbered and signed prints and marble paper from the edition. 8vo. 58pp plus plate pages. Illus. (color and b/w plates). Numbered limited edition, this being 83 of 94 from a total edition of 120. Second suite of plates included. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12302) $6,500.00

"My design endeavors to create 'Bokeh': the aesthetic quality of the soft blur produced in the out-of-focus parts of an image produced by a lens. Things may be seen in focus, but memories are often a reverie.

Shanilec told me that while he was working with the photographs of flowers: "I became fixated with the blurred parts of the images, and the shapes that were formed there. Though the central flowers in the engravings are in focus, I paid as much if not more attention to the out of focus territory in the images. Thinking about it now, l suppose our lives, in retrospect, become a blur in our minds, except perhaps certain snap shots that retain some clarity, though I have read that memories are conjured up fresh each time we recall them-they tend to morph over time-so their accuracy becomes questionable. I have no problem with the idea that the bokeh may be a metaphor for a larger concept. I would consider that a winner." [artist statement]

101. Sibley, Greta; Osina, Joseph and Moore, Suzanne [illus]; Kelm, Daniel [binding]. **Four Chambers, Five Nights [Artist Book].** Eastampton, MA: Small Offerings Press, 1999. Limited Edition. Tight, bright, and unmarred. Textured cloth boards, gilt lettering, shaped textblock and boards; colophon printed separately and mounted in a matching folder. 8vo. np. Illus. (colored plates). Numbered limited edition. Fine. Hardcover. (#11325) $1,250.00

The text was designed and composed by Sibley using a Macintosh computer. "The imagery was created by Joseph A. Osina at his studio in New York City, and printed by Nathan Kanofsky and Heather Arak at the Arak Kanofsky Studios. Hand coloring by Suzanne Moore. The text was printed letterpress from photopolymer plates by Arthur Larson at Horton Tank Graphics, Hadley, Massachusetts. The binding and folders for an edition of twenty copies and one artist proof were designed by Daniel E. Kelm at The Wide Awake Garage in Easthampton, Massachusetts." [colophon] "The boards for this handmade limited edition were covered with ultrasuede and painted. Carborundum was added for sparkle. The moon is a patinated silver disk, hammered by [Sibley]. The moon is a good metaphor for the process of collaboration. It is important to become new together, to empty of expectations and preconceived notions, to enter the unknown, the dark. Only then do we begin to practice our craft. Inspiration gradually illumines the dark, empty field of space, and a shared vocabulary of words, materials, shapes, color, and light is discovered." [artist statement]

102. Sibly, Ebenezer. **A New and Complete Illustration of the Celestial Science of Astrology: Or the Art of Foretelling Future Events and Contingencies, By the Aspects, and Influences, of the Heavenly Bodies Founded on Natural Philosophy, Scripture, Reason, and the Mathematics. In Four Parts.** Part I. An Enquiry into, and Defense of, Astrology...Part II. Examples for acquiring a Practical Knowledge of Astrology...Part III. Meteorological Astrology defined and explained...Part IV. The Distinction between Astrology and the Diabolical Practice of Exorcism... London: Printed for the author; sold by C. Stalker, 1817. Revised edition. Light/moderate shelf/edgwear, bumped corners, minor foxing and darkened edges, several pages with minor tears, holing, loss to plates, otherwise tight, bright, and unmarred. Rebound in full calf with glazing, Fresh endpapers, the text and plates are clean. 1 volume (x; 1126 pages + index). Large quartos in four 'parts' bound in one volume, 29 unnumbered leaves of plates, each part with individual title pages. Numerous tables, diagrams, and illustrations in text. Text is complete and collated with all plates present. Fine. Full Calf. (#13942) $6,500.00

Ebenezer Sibly (1751 – c. 1799) was an English physician, astrologer and writer on the occult. He studied amongst other things, medicine, alchemy, and history of witchcraft.

Sibly's 'New And Complete Illustration of the Occult Sciences' is an exceptional work, without a doubt one of the key works on astrology and magic of the period, and one of the earliest significant astrological studies of the American revolution. To say that Sibly was just an occultist and astrologer would be dismissive. The assessments, predictions, and observances are quite scholarly and scientific. He referenced major figures of history including Agrippa, Aristotle, Newton, Paracelsus, Swedenborg, and Culpeper. This set is more scarce than the compiled sets of the 19th century and is complete.

[Collation discussion] Opinions differ, but it seems that the first 'volume' of Sibly's New and Complete Illustration of the Occult Sciences was first published in 1784, with the subsequent volumes printed over the next few years. The volumes went through a number of printings, but as mixed sets were often issued and the individual parts were themselves often 'mixed' (that is made up using sheets from a number of different printings) identification of them is difficult, such as the case with these volumes. The numbering and arrangement of the plates for example is quite erratic.

One reasoning for the aggregation is as follows, these volumes were bound later, however, they were published and issued by Sibly before his death. These states (imprints) are quite rare. The majority of the volumes are issued and compiled posthumously (after 1800). Under variant titles, Sibly discusses details of magical procedure, and an account of the spirit world derived from Reginald Scot, in the 1665 edition of Discoverie of Witchcraft and recollects an encounter with "higher life forms" in Part IV (1122-1123). A strange, wonderful, and comprehension occult tome, and should be regarded as one of the most important occult texts on scientific and medical astrology of the 18th century. Issued as such: [Part 1, 1817], [Part 2, 1815], [Part 3, 1814], [Part 4, 1820]; includes a "Dedication to the Ancient and Honourable Fraternity of Free and Accepted Masons," "To the Young Student in Astrology," "Poetical Invocation to Urania," and "The Author's Preface to this New Edition."

Includes the distinguished plates reproduced by magician A.E. Waite in the 19th century: "Signs, Characters, and Magical Knife" and Edward Kelly, a magician in the act of invoking the spirit of a deceased person."

103. Sonnini de Manoncourt, Charles Nicolas Sigisbert, attributed. **El Oraculo Novisimo o sea, el Libro de los Destino, el cual fué propiedad exclusiva del Emperador Napoleon...** Mexico City: Herrero Hermanos, Sucs., 1943. Novena Edicion. Light shelf/edgewear, else tight, bright, and unmarred. Color pictorial printed boards. Small 8vo. 221pp. Illus. (b/w, foldout chart). In Spanish. Front and back boards feature a wizard and astrological symbols. Very Good+. Pictorial Boards. (#13867) $275.00

Oracle or The Book of Destinies, the facsimile of which was the exclusive property of the Emperor Napoleon I, translated for the first time into Spanish from an ancient Egyptian manuscript found in 1801 by Mr. Sonnini in one of the royal tombs of Upper Egypt, near Mount Libyan. Charles Nicolas Sigisbert Sonnini de Manoncourt (1751-1812), was a French nobleman and naturalist who travelled to Egypt and stayed to study "antiquities." A classic example of divination pulp. This is not a North American divination book, but rather a comprehensive summary of astrology from a Western perspective translated into Spanish with dream analysis interpretation and divinatory features. A great example with front and back boards in color featuring a wizard and astrological symbols.

104. Spring, Jessica; Yoshi Nakagawa. **Sukosi: A Tiny Bit.** Tacoma, WA: Springtide Press, 2024. Limited Edition. Tight, bright, and unmarred. Accordion fold. np. 2x2" closed. 12 original linocuts by Yoshi Nakagawa and handset type by Jessica Spring. Printed on kitakata, and backed with chiyogami paper, each book is folded into an accordion with museum board covers. A variety of vintage Japanese decorative papers were utilized, each book in the edition is slightly different, belted with the patterned paper inside each copy. Edition of 100. Fine. Original Wraps. (#14008) $400.00

Meaning “a tiny bit” or “a small amount,” “sukoshi” was borrowed by U.S. servicemen stationed in Japan, and shortened to “skosh.” A little wisdom—inspired by Japanese proverbs called “kotowaza”—reminds us to notice and value the smallest things. Sukoshi features images found in nature representing each season, beginning with spring. Each image is paired with a kotowaza, and includes words or phrases in romaji, the romanization of the Japanese language. While Sukoshi fits like a tiny treasure in the palm of a reader’s hand, it unfolds to a wingspan, evoking the expansive power of nature nestled in the smallest things.--Artist statement.

105. St. James, Margo; Robbins, Trina [art]. **The Street Game: Margo St. James [Original Art] [Women's Movement, Activism].** San Francisco, CA, nd [circa 1975]. Unique. Bright and clean. Red metal frame, black and red beveled matting. Approx 13x10" image size and 18x15" framed. Black pen and ink. Fine. Framed. (#10406) $7,500.00
The original drawing by Trina Robbins of a board game embodying Margo St. James' life and activities. From Margo's private library. Trina Robbins is the renowned American comics artist, writer and "herstorian". "She was an early and influential participant in the underground comix movement, and one of the few female artists in underground comix when she started. She worked at the feminist underground newspaper It Ain't Me, Babe. She subsequently established the first all-woman comic book titled It Ain't Me Babe Comix. She became increasingly involved in creating outlets for and promoting female comics artists, through projects such as the comics anthology Wimmen's Comix. She won a Special Achievement Award from the San Diego Comic Con in 1989 for her work on Strip AIDS U.S.A." She was the first woman to draw Wonder Woman. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics). The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American

self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.

106. St. James, Margo. **Margo St. James 1st National Hookers Convention.** San Francisco, CA: COYOTE (Call Off Your Old Tired Ethics) // Margo St. James, [1974]. First Printing. Overall fading, with lines on edges and square halo marks, else bright and clean. Orange paper, purple ink. Mounted on board. 23 x 15" Very Good. Poster. (#10401) $750.00

"St. James founded COYOTE (Call Off Your Old Tired Ethics) in 1973. The forerunner of COYOTE was WHO: Whores, Housewives and Others; Others in this case meant lesbians. The first meeting of WHO was held on Alan Watts's houseboat; and the name COYOTE came from novelist Tom Robbins who dubbed St. James the coyote trickster. St. James began attending international conferences: the United Nations Decade Face of Women Conferences in Mexico City, the 1976 Tribunal of Crimes Against Women in Brussels, the 1977 International Women's Year Conference in Houston, the 1977 Libertarian Party Convention, the 1980 Decade of Women Conference in Copenhagen, the 1976 Democratic National Convention in New York City—where St. James organized loiter-ins—and the Republican Convention in Kansas City. In 1974, St. James lectured at Harvard, among other campuses." A handsome copy of a scarce piece.

107. Staël, Anne de; Mathieu-Frénaud, Monique; Mathon, Bruno; Rebora, Sol [binder]. **Ocean D'un Seul Sel [Ocean of a Single Salt] [Design Binding].** Bussy-le-Grand, France: Monique Mathieu-Frénaud, 2006. Limited Edition. Tight, bright, and unmarred. Full calfskin binding lined edge to edge, incorporating superb plays of textures (such as the application of tinted skins or meticulous geometric inlays) that echo the poetic rhythm of the text. Limited eidtion of 30 copies (plus 6 hors commerce), this being 26.. Signed by author and artist. (#14018) $3,500.00

An exceptional work of art and artistic project, highlighted by the famous Argentine master bookbinding and creator Sol Rébora. Previously unpublished text by Anne De Staël.

Two engravings and an original drawing on the paper coverr of the edition by Bruno Mathon.

Sol Rébora is a master binder based in Buenos Aires. Her work is internationally recognized for its modern approach combining strict conservation criteria and innovative aesthetic techniques.

The book itself associates the poetry of Anne de Staël with the interventions and vision of Monique Mathieu-Frénaud, two key figures in the world of artists' books and contemporary binding in France.

Océan d'un seul sel is an exceedingly rare, limited-edition artist's book featuring text by the French poet and writer Anne de Staël (born 1942, daughter of the celebrated painter Nicolas de Staël). Printed by Pascal Duriez)
Due to its ultra-limited print run and rich, poetic nature, various master bookbinders have selected individual copies of Océan d'un seul sel to create unique, exceptional custom bindings. Notable examples include fine-binding designs exhibited by artisans like Sarah Baldi (whose binding featured peacock blue goatskin and gold ceramics) and the one found here by Sol Rébora.

108. Starr, Tyler. **Flags, Placards, and Illicit Climbers of the Capitol Insurrection (January 6, 2021) [Artist Book].** North Carolina: Wobble Press, 2022. Limited Edition. Tight, bright, and unmarred. Dropspine case with concealed shadowbox element; foil stamped boards, painted text block edges. 8vo. 72pp. Illus. (color plates). Numbered limited edition, this being 15 of 20 (plus 5 AP). Signed and numbered by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13532) $3,000.00

"Flags, Placards, and Illicit Climbers of the Capitol Insurrection (January 6, 2021) is a 72-page artist's book based on hours of January 6th footage scoured for images of rioters scaling walls to flank security on the Capitol Grounds. Context is provided with a thorough survey of the flags and placards carried by participants shedding light on their affiliations, motivations, and ideologies, including those aligned with far-right extremist movements and individuals with conspiratorial views of the election. Examples extracted from the flood of imagery offer sociological insights into the violent insurgency including sign-making aesthetics, physical gestures, and fashion preferences.

The book design is influenced by brochures found at historical sites, presenting accessible nuggets of complex

information distilled from primary documentation, inviting viewers to discover and investigate for themselves. A critical contribution to this project comes from the open-source intelligence community, who organized extensive amounts of January 6th footage on websites to assist the FBI with crowdsourcing the identification of perpetrators. This project acknowledges the importance of archival work and the power of open-source intelligence to uncover facts." [artist statement]

109. Stevenson, Robert Louis; Mackenzie, Robin; Stewart, Gillian [binder]. **The Long Journey - collected poems of Robert Louis Stevenson [Design Binding].** Oldham, United Kingdom: Incline Press, 2014/2019. Limited Edition/Unique. Tight, bright, and unmarred. Three quarter bound with leather spine and foredge, gilted decorative elements, bradel structure, sidings of hand dyed leather and watercolour paper, hand dyed and tooled leather jointed endpaper, paper doublure, hand dyed leather endbands. 31pp. Numbered limited edition, this being 164 of 200. Signed by the artist and the binder. Errata tipped in. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13800) $2,250.00

"The Long Journey compiles works from the author that follow the narrative of the journey of life. With this in mind, the design references birds in flight, ovu and wholeness." [Artist statement]

110. Suyeon, Kim; James, Angela [binder]. **A LINE [Design Binding].** Oldham, UK: Incline Press, 2009/2021. Limited Edition. Tight, bright, and unmarred; archival box tight and bright. Full leather binding (calf and goat) airbrushed in pale blue and cerulean blue; various fish blocked in black in various colors of hand dyed calf, onlayed and back-pared, pearlised foil 'bubbles' tooled, complimentary doublures; drop-back box with shelf to hold the foredge level, edged with blue calf, lined with orange suede, black line, little red fish and lettering label on spine, accordion folded such that can be extended. 8vo. np. Illus. Fine in Fine Archival Box. Hardcover. (#11227) $5,250.00

Woodcuts and lino cuts by Suyeon Kim. Printed on Velin Cuve BFK Rives paper.

111. Taylor, Mike. **Q d'etat [Artist Book].** St. Augustine, FL: Mike Taylor, 2021. Limited Edition. Tight, bright, and unmarred. Yellow cloth boards, black ink lettering and pictorial elements; mylar DJ with white ink accent images [each mylar DJ includes unique drawing in white ink], drum leaf bound, screen printed. fo. np [24pp]. Illus. (color plates). Limited number edition, this being __ of 19 Fine in Fine Dustjacket. Hardcover. (#10879) $2,800.00

"It seems that the right wing has found its own brand of atomizing identity politic, its own purity test; yet unlike the online left, the academic left, the paralyzed left, the right has rallied behind its darkest angels. Every one of Q's predictions have failed to come to pass, but the seeds of doubt and mistrust it planted have bloomed a thousand rotten suns. The Anons are a living manifestation of the Fallacy of Misplaced Concreteness, wherein the vampire reified is a literal vampire. As fake and cynical as the Q myth has been from the start, we will live in new voting districts, we will install new representatives, and we will bend to cops and judges that are the direct result of a racist internet scam. Hobbled by a broken democracy and an intractable social web, where we go one, we go all." [Artist statement]. Taylor has a gift for exploring current socio/political events with his art, and this embodies an exceptional example.

112. Thurston, Jacqueline. **Cosmos [Artist Book].** CA, 2025. Unique. Tight, bright, and unmarred. Full leather binding, printed aluminum onlay, images and text held in individual signatures. Large fo. np. Illus. (color plates). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13855) $10,000.00

"Bound by Don Glaister with sanded and painted aluminum panels edged in goatskin, Cosmos, an edition of one, features five haunting original mixed-media images by artist and author Jacqueline Thurston that blur the boundary between drawing and painting. A fine artist and photographer, Thurston is twice the recipient of National Endowment for the Arts fellowships and is a former Fulbright Scholar to Egypt. Each of her subtle and mysterious paintings, which Glaister describes as "ephemeral as smoke," is accompanied by her written reflection exploring a fascinating aspect of the cosmos. Drawing upon her lyrical and poetic voice, the written reflections explore cosmic phenomena. The text was read by an astrophysicist to ensure its accuracy. Suzanne Moore's elegant formal design and layout features seven individually bound and numbered signatures, each of which is introduced by her subtly painted pages. Moore's painted pages on paper handmade by Katy McGregor evoke clouds of nebulae in outer space.

Each signature is bound on the leading edge with silk thread. Close examination of Glaister's shimmering painted aluminum panels reveals a subtle grid that references the scientific phenomena described in Thurston's written reflections and their intriguing captions, such as "Birth of the Cosmos: The Einstein Cross." Substantial in scale, page spreads measure eighteen inches by forty eight inches, as is fitting for a book celebrating the universe. COSMOS was printed on Somerset Book by Sandy Tillock. The typeface, Avenir, was selected by Jessica Spring of Springtide Press." [Artist Statement]

Jacqueline Thurston is an artist, writer, and Professor Emerita at San Jose State University. She is twice the recipient of a National Endowment for the Arts Fellowship and was a Fulbright Scholar to Egypt. Thurston's photographs are in major national and international museum collections, including the San Francisco Museum of Modern Art; the Library of Congress; the International Museum of Photography; the Carnegie Museum of Art; the Los Angeles County Museum of Art; the Cantor Museum; the University of New Mexico Museum of Art; the Center for Photography at Arizona University; the Bibliotheque Nationale, France; and the Bibliotheque Alexandria, Egypt

113. Thyberg, Todd. **Plague.** Minneapolis, MN: Angel Bomb, 2025. Limited Edition. Bright and unmarred. Red cloth. 6x9" hardbound with Japanese book cloth, foil stamped. Hand-bound at Campbell Logan Bindery. 44pp. Illustrated infected end sheets. Edition of 250. Signed by the artist. Includes afterword by the author. Fine. Hardcover. (#13959) $1,200.00

"The story explores moral compromise, the erosion of democratic norms, and the impossible position of those trying to maintain their humanity while surrounded by organized brutality."--Artist statement.

114. Toibin, Colm (preface). **Albert, Ernest & the Titanic.** Dublin, Ireland: Distillers Press, 2012. Limited Edition. Tight, bright, and unmarred. Slipcase tight and bright. Grey cloth boards, exposed glueless binding, in blind lettering, paper label. Oblong 4to. 176pp. Illus. (b/w plates). Limited numbered edition, this being __ of 30 (with six additional copies for private distribution). Fine in Fine Slipcase. Hardcover. (#8008) $12,500.00

Binding by Tom Duffy, The Five Lamps, Dublin. Hand set in newly cast Garamond (Hand & Eye, London) and Grotesque light and Grot no. 8 (Stephenson & Blake, early 20th century).

"This book tells the story of RMS Titanic's ill-fated on board printers, Abraham 'Albert' Mishellany and Ernest Corbin as they travel on the ship's doomed maiden voyage.

In his foreword for the book, Irish author Colm Tóibín writes: "As we mark the centenary of the sinking of the Titanic, we are reminded of the amazing gallery of prose and poetry prompted by the events of 1912. However, as well as the passengers, we cannot forget the skilled craftsmen who worked on the ship."

The result of two years of research and production, the book includes ink made from coal from the wreck site and the accompanying typeface, 'Horizon' was developed for this project. [Artist Statement]

"Working towards his Master's degree at NCAD, Jamie Murphy applied himself to making a book that relates, in visual form, the story of the Titanic's two resident printers. An oceanliner is a world in microcosm, requiring an entire support system and all manner of skills, designers and printers among them.

Abraham "Albert" Mishellany and Ernest Corbin designed and printed "the restaurant menus, stationery, note pads, programmes of events" and even the tickets. In the aftermath of the disaster, these ephemera, as with virtually everything associated with the Titanic, became much sought after mementoes and have sold for thousands at auctions. Murphy has commemorated the printers in the medium of linocut, one of the most basic printmaking techniques. The book he has made with the images, plus the kind of letterpress methods employed by his subjects, also uses powder from coal salvaged from the site of the wreck." [Irish Times]

This was the first of Murphy's 'big books', selling out at publication almost immediately and extrodinarily hard to find on the market.

Winner of the RDS Printmaker Award 2012 & the NUI Art & Design Prize 2012."

115. Traynor, Jessica; Murphy, Jamie. **Carbon [Artist Book].** Dublin, Ireland: The Salvage Press, 2026. Limited Edition. Tight, bright, and unmarred. Quarterboound, brown leather spine, decorative paper boards, printed on 200gsm Losiny handmade paper commissioned for this project. Fo. [spreads 17 by 24"]. np. Limited edition of 80 copies. 54 numbered copies on 200gsm handmade paper from the Losiny mill in goat & carbon painted paper over boards, housed in a solander box. The deluxe edition of 26 lettered copies on 200gsm Losiny handmade, bound in full (carbon altered) goat, is accompanied by a second copy of the book on & in blackened, diamond infused 200gsm Losiny handmade paper, along with a portfolio of extra printed materials and artifacts, all presented in a cloth covered solander box. Signed by the author and printer. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13872) $7,500.00

A prose poem by Jessica Traynor, concept, design and letterpress printing by Jamie Murphy at The Salvage Press, Dublin. Printed on 200 gsm handmade paper impregnated with graphite and diamond dust from Losiny Mill in Czech Republic, using wooden type Carbon Mono, specially designed by Bobby Tannam and cut from endgrain beech by Scott

Cameron.

This exquisite prose poem by Jessica Traynor contemplates the element carbon, the building block of life, in some of its many forms. Two lines resonated: "Imagine a hand, raising a soft stone, marking a line upon animal hide" and "Dive into the black lake. Swallow the stars reflected in its great devouring mirror."

"Carbon is the basis for all life on earth, and the harbinger of our demise. In this hypnotic prose poem / essay Irish poet Jessica Traynor contemplates this element in its many forms, following a meteor's flight, picking through WWII bombsites, visiting geodesic domes, seventeenth century laboratories, Plato's cave, and pushing ever deeper below the earth's crust in search of wild spirits, and the black lake at the heart of all things. Inspired by the aesthetics of hand-typed scientific reports and woodtype printed protest posters, book artist and fine printer Jamie Murphy has interpreted the text by employing a new mono-spaced typeface developed specifically for this project in collaboration with type designer Bobby Tannam, made into a woodletter by Scott Cameron. In an effort to capture the materiality of the subject, evidence of carbon rich matter emerges throughout the book in the form of special inks made from candle smoke, lampblack, chimney and car exhaust soot, Irish charcoal, dulse and peat, graphite and diamond. Designed & letterpress printed by Jamie Murphy at The Salvage Press, Dublin. Bound by Roger Grech in Shipley, Yorkshire." [Artist Statement]

116. Traynor, Jessica; Murphy, Jamie. **Carbon [Deluxe Edition] [Artist Book].** Dublin, Ireland: The Salvage Press, 2026. Limited Edition. Tight, bright, and unmarred. Quarterboound, brown leather spine, decorative paper boards, printed on 200gsm Losiny handmade paper commissioned for this project. Fo. [spreads 17 by 24"]. np. Limited edition of 80 copies. 54 numbered copies on 200gsm handmade paper from the Losiny mill in goat & carbon painted paper over boards, housed in a solander box. The deluxe edition of 26 lettered copies on 200gsm Losiny handmade, bound in full (carbon altered) goat, is accompanied by a second copy of the book on & in blackened, diamond infused 200gsm Losiny handmade paper, along with a portfolio of extra printed materials and artifacts, all presented in a cloth covered solander box. Signed by the author and printer. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13883) $15,500.00

A prose poem by Jessica Traynor, concept, design and letterpress printing by Jamie Murphy at The Salvage Press, Dublin. Printed on 200 gsm handmade paper impregnated with graphite and diamond dust from Losiny Mill in Czech Republic, using wooden type Carbon Mono, specially designed by Bobby Tannam and cut from endgrain beech by Scott Cameron.

This exquisite prose poem by Jessica Traynor contemplates the element carbon, the building block of life, in some of its many forms. Two lines resonated: "Imagine a hand, raising a soft stone, marking a line upon animal hide" and "Dive into the black lake. Swallow the stars reflected in its great devouring mirror."

"Carbon is the basis for all life on earth, and the harbinger of our demise. In this hypnotic prose poem / essay Irish poet Jessica Traynor contemplates this element in its many forms, following a meteor's flight, picking through WWII bombsites, visiting geodesic domes, seventeenth century laboratories, Plato's cave, and pushing ever deeper below the earth's crust in search of wild spirits, and the black lake at the heart of all things. Inspired by the aesthetics of hand-typed scientific reports and woodtype printed protest posters, book artist and fine printer Jamie Murphy has interpreted the text by employing a new mono-spaced typeface developed specifically for this project in collaboration with type designer Bobby Tannam, made into a woodletter by Scott Cameron. In an effort to capture the materiality of the subject, evidence of carbon rich matter emerges throughout the book in the form of special inks made from candle smoke, lampblack, chimney and car exhaust soot, Irish charcoal, dulse and peat, graphite and diamond. Designed & letterpress printed by Jamie Murphy at The Salvage Press, Dublin. Bound by Roger Grech in Shipley, Yorkshire." [Artist Statement]

The third layer of the deluxe edition contains ephemeral material. "The role of this portfolio is to present some findings from our research into the effects of the human impact on carbon and what that means for the planet. It also afforded me the opportunity to reach into my paper collection and work with some very beautiful, and conceptually relevant, examples; Zerkall Ingres (RIP), Rives Arches, Velin Cuve (1970s), Bachelor's Kelmscott (1930s), Saunders Waterford, Hahnemühle Bugra-Bütten, paper made by C. Taylor (handmade in the 1770s, early industrial revolution) and others. Lastly we printed the materials index for the fourth layer in the lettered edition; the carbon materials from which we made the inks. These will be contained in little glass vials and housed in dark recesses that will be CNC cut into this base layer. Printed on the black paper which itself contains diamond and graphite in the recipe." [Artist statement]

117. Waite, Arthur Edward. **The Mysteries of Magic. A Digest of the Writings of Eliphas Lévi. With biographical**

and critical essay. London: Kegan Paul, Trench, Trübner & Co., 1897. Second Edition, Revised and Enlarged. Light bumping to spine head and tail, slight rubbing to corners, light foxing, small tear to bottom right corner of F1 (no loss of text), else bright, tight, and unmarred. Uncut. Bright blue cloth, upper cover with a red border and a central design in gilt of "The Pentagram of Faust" and lettered. 8vo. xvi, 523pp. [11]. Illus. (b/w) Near Fine. Hardcover. (#13642) $2,500.00

Arthur Waite (1857-1942) has been described as the first person to "attempt a systematic study of the history of Western occultism—viewed as a spiritual tradition rather than as aspects of protoscience or as the pathology of religion". He also devised the Rider-Waite Tarot. In 1881, he discovered the writings of the French nineteenth-century esotericist (and former priest) Eliphas Levi whose work he translated and anthologised. This digest, first published in 1896 and then revised for this edition, covers a huge range of subjects: occult force, Kabbalistic Pneumatics, Ceremonial Magic, the religion of magic and thaumaturgical experiences. An exceptionally bright, near fine copy of a scarce book.

118. Wakefield, D.R. **Going Going Going: Some Thoughts on the Destiny of the Rhinoceros as an Icon of Natural History.** North Humberside: Chevington Press, 2015. Limited Edition. Tight, bright, and unmarred. Quarterbound in black morocco with etched paper covers by the artist. fo. np. Illus. (color and b/w plates). Fine. Hardcover. (#13228) $3,500.00

D. R. Wakefield is a British artist, wood engraver, and fine press printer best known for his work with The Chevington Press, a private press he founded in the late 1970s. His work is distinguished by a commitment to traditional printing techniques, particularly letterpress and wood engraving, often producing limited-edition books that are both visually rich and textually refined.

119. Waldberg, Patrick; Masson, Andre. **Une Etoile de Craie [Artist Book] [Original Art].** Paris: Au Pont des Arts and Galerie L. Weill, 1973. Limited Edition/Unique. Minor shelf/edge wear to the box, two small closed splits at heel, light offsetting from some of the prints (typical of the edition), else tight, bright, and unmarred. Loose signatures in the French style, pink cloth drop spine box, lettering in white ink. fo. np. Illus. (color plates). Numbered limited eidtion, this being 68 of 101. Signed by Masson and Waldberg. Fine in Very Good Drop-Spine Archival Box. Original Wraps. (#14011) $7,500.00

Includes 33 original lithographs, 16 in the text and one on the illustrated publisher's clamshell case in addition to a suite of 16 signed, numbered lithographs. The lithographs in the book are on Arches, those signed and numbered in the suite are on Japon Nacre.

Importantly, this copy has the original gouache painting by Masson of the design on the colophon page laid in.

120. Waters, Thomas [William Russell]. **Recollections of a Policeman.** New York: Cornish, Lamport & Co., 1852. First Edition/Pirate Edition. Moderate shelf/edge wear (fraying at head and tail, tips through), light toning at spine, minor soiling to boards, corners gently bumped, light foxing at preliminaries, minor cutting error at 181/2 (edge only), else tight, bright and unmarred. Red cloth boards, gilt lettering, in blind decorative elements, decorative/advert endpages (blue ink, decorative borders and ads for various Cornish titles). Small 8vo. 238pp. Good+ [Textblock Very Good]. No DJ.. Hardcover. (#5759) $1,500.00

Unusual little tome of early crime fiction and one of only 5 or 6 known copies bound in red boards [typically found in brown boards]. "Waters" was the pseudonym for William Russell, one of the earliest crafters of detective fiction in the UK. The first "official" printing was in London, under a slightly different name, in 1856 and then in the US later that year. This printing was apparently a pirate edition, preceding the official by an inexplicable 4 years [Waters, Recollections of a Detective Police-Officer. London, J&C Brown, 1856. (Queen's Quorum 2. Hubin (1994), p. 843)]. Noted flaws notwithstanding, a rather handsome copy of this very scarce title, rare in red boards.

121. Webster, John [1610-1682]. **The Displaying of supposed Witchcraft. Wherein is affirmed that there are many sorts of Deceivers and Impostors. And Divers persons under a passive Delusion of Melancholy and Fancy. But that there is a Corporeal League made betwixt the Devil and the Witch, Or that he sucks on the Witches Body, [has Carnal Copulation], or that Witches are turned into Cats, Dogs, raise Tempests, or the like, is utterly denied and disproved. Wherein also is handled, The Existence of Angels and Spirits, the truth of Apparitions, the Nature of Astral and Sydereal Spirits, the force of Charms, and Philters; with other abstruse matters.** London: Printed by J.M. [Jonas Moore] and are to be sold by the Booksellers in London, 1677. First Edition. Light to moderate shelf/edge wear (focused at the head, tail, and tips), outer hinges slightly cracked, but still holding firmly, some rubbing at spine, first leaf with reinforced lower outer corner, first leaves soiled and dark due to age, small cut-out to title page with loss of three words ‘has carnal copulation’ [which clearly was shockingly daring!], pp. (15/16) with some stains in outer

margin, pp. 225/226 with a small (1x3 mm) hole with loss of a single letter, p 283 with a brown stain in lower margin, minor sporadic foxing, professionally repaired long tear in last leaf, missing last blank leaf. 19th cent 3/4 bound with brown leather spine and tips, 5 raised bands, black leather spine label, gilt lettering, marbled paper boards, 4to. Imprimatur leaf + (14) + 346 + (4)pp [complete]. Very Good. Half Calf. (#14000) $7,500.00

First edition of this important book balancing issues of witchcraft and early psychiatry. Webster did not completely deny the existence of witches, but insisted that most of the accused women were not possessed by or interacting with demons, but were mentally ill and needed treatment and care more than burning at the stakes. He noted that hard evidence of witchcraft is nonexistent, and that most often claims were made by witnesses [who could hold a grudge against the accused woman] or by finding so-called Devil's Marks (birthmarks and/or blemishes) on the witches body… which most people have. [Wing W1230. Hunter & Macalpine pp. 209-211. Norman Catalogue 2191. Robbins 'The Encyclopedia of Witchcraft and Demonology' p. 453-454. Kernot 'Bibliotheca Diabolica' p. 9 (1665 ed.). Sallander 'Bibliotheca Walleriana' 20250 (1665 ed.)]

From the library of the psychiatrist Denis Leigh, with his name label on fly-leaf. Some contemporary annotations at outer margin occur.

The book continues to be the subject of extensive research, writing, and theoretical work, as embodied in the relatively recent opening: "The Displaying of Supposed Witchcraft, the treatise published in 1677 by the former Parliamentarian chaplain, medical practitioner and natural philosopher, John Webster, has been the subject of various treatments in recent years. The argument put forward by Thomas H. Jobe in 1981 that the work is to be seen as a political statement in a post-Restoration debate between an ongoing radical tradition represented by Webster and a more conservative position exemplified by the Anglican divine and demonologist, Joseph Glanvill, has not met with widespread support. Instead, Webster's attempt to argue for a naturalistic explanation of witchcraft and related phenomena in terms of his avowedly Helmontian standpoint has often been seen as a slightly paradoxical one, a typical outcome of the mixed intellectual trends that are now seen as characterizing the natural philosophical scene in the late seventeenth century." [Hunter, Michael. 'John Webster, the Royal Society and The Displaying of Supposed Witchcraft (1677)'. Notes Rec. Royal Society Publishing. 2017. 71 (1): 7–19 .]

John Webster was a schoolmaster and polemicist born in Yorkshire, England in 1611. He went on to study chemistry in the 1630s, making his lifelong occupation that of science and medicine. Having been made a minister in 1632, Webster advocated for a reconsideration of religious/social life and advocated for the ability to interpret the scriptures freely. He notably challenged the conception of the Devil, suggesting it was .not a physical being that could tempt humans on earth as many clergymen believed, but was rather a mere metaphor for the evil inside all human souls.

"John Webster spent much of his time in The Displaying of Supposed Witchcraft criticizing the absurd physical evidence used to prove the existence of witches. It was believed that a formal ceremony took place after the Devil revealed himself to a witch where she would reject her Christian faith and baptism, trample over a cross, and bend over backwards before the Devil to kiss his buttocks in allegiance to him. In return, the Devil would give the witch a 'distinctive mark' on a 'concealed' spot of her body before equipping her with the power and potions she needed to wreck havoc on humanity. Thus, examiners would check for the witches' mark on the bodies of the accused in order to achieve physical evidence that proved guilt. John Webster stated that if every human body was to be examined for a witches' mark, 'few would go free'. He expressed that there are 'Nodes, Knots, Protuberances, Warts, and Excrescences' upon the bodies of all men and women, some 'from their mothers wombs' and others becoming more prevalent with old age. Strange occurrences were also attributed to witchcraft such as those who vomited up 'pins', 'needles', 'hair', and 'nails'; the person who vomited thought to be bewitched and the situation used as more physical proof of witchcraft's existence. According to Webster, the peculiar objects could have somewhat easily been inserted down a person's throat in an attempt to trick authorities and should not be used as credible evidence to prove the existence of witches."

Webster sparred with a number of 'witchcraft believers' of the day, notably Joseph Glanvill (1636-80), who Webster believed used mistranslations of the Bible to authenticate his own opinions and validate the existence of witches. According to Webster, "Glanvill was a 'witchmonger' on the hunt to incriminate innocent people on witchcraft charges based on biblical mistranslations and 'general accusations without particular proofs'. Joseph Glanvill fought back against Webster in his book, Sadducismus Triumphatus, which defended the reality of witches and supported the continuation of the witch hunts. While Webster stated in his book that words such as 'maleficus', 'magus', 'prastigias faciens', and 'Incantator' had been mistranslated from the original languages the Bible was recorded in to mean

'witch' in the vernacular languages, Glanvill stated that the translations were correct as there are 'several names of a Witch'. Glanvill, ahead of his time, implied that Webster was "too soft on women and that his lack of masculinity is why he refused to believe in witchcraft, later calling witches Webster's 'beloved Hags'". [see generall, Higgins, Emily, Edward Worth Library] It is also worth noting that the fact that it was published under the auspices of the Royal Society raised eyebrows...then and now.

Broadly, Webster utterly rejected the idea that a physical or corporeal compact existed between the Devil and witches, along with claims of carnal copulation, shape-shifting into animals, storm-raising, etc. He argued that many accused persons or accusers were not supernatural agents, but rather impostors, fraudsters, and/or individuals suffering from psychological delusions, intense fancy, or the physical effects of melancholy (severe mental or emotional distress). He boldly condemned standard courtroom proofs [e.g. "witches' marks," forced confessions under torture, or the testimonies of unreliable witnesses and children] as baseless. He also advocated for a reconsideration of scripture, claiming that vernacular Bible translations had mistranslated ancient Hebrew terms [e.g. Praestigiatores to mean "witches" when they actually meant "jugglers" or tricksters]. Fundamentally, Webster did not deny the spiritual world altogether, rather he (a physician and natural philosopher) affirmed the existence of God, angels, and spirits…but insisted that supposed witchcraft phenomena could be explained through natural causes rather than demonic intervention.

122. Wesley, John; Thomas Stevens? [creator]. **Methodist John Wesley Woven "Stevengraph"** Coventry, England: Thomas Stevens, c.1874-1876. Unique. Near fine. Light toning, else bright and unmarred. Black embroidery on Jacquard silk with fabric tassel. Approx. 7.5x2" Illus. (b/w, portrait image of Wesley with a Bible, crown, and quote) Near Fine. (#13937) $75.00

John Wesley (/28 June [O.S. 17 June] 1703 – 2 March 1791) was an English cleric, theologian, and evangelist who was a principal leader of a revival movement within the Church of England known as Methodism. Moving across Great Britain and Ireland, he helped form and organise small Christian groups that developed intensive and personal accountability, discipleship, and religious instruction. He appointed itinerant, unordained evangelists—both women and men—to care for these groups of people. Under Wesley's direction, Methodists became leaders in many social issues of the day, including. Thomas Stevens, a local weaver, responded by adapting the Jacquard looms used in Coventry to weave colourful pictures from silk. By 1862, Stevens could produce four different designs and by the late 1880s this had grown to over 900; they became known as "Stevengraphs", the abolition of slavery and support for women preachers.--Wiki. This example appears to have the design elements of Thomas Steven woven pieces.

123. **What a Drag.** Sydney, Australia: Kanon Publications, 1972. First Edition. Light shelf/edgewear, else tight, bright, and unmarred. 26.5cm x 20.5cm. [96]pp. Illus. (b/w). Pictorial wrappers. Near Fine. Original Wraps. (#13991) $425.00

"WARNING: Do not purchase if photographs of male and female nudity offend." Strip photo-sequences of six Australian crossdressers. Very scarce/rare Australian trans erotica. Printed by Melbourne's Mulweb Litho, Geddes Street, Mulgrave. Unrecorded in OCLC.

124. Whitaker, Shirley Ann; Michael Kuch. **Ashes to Ashes: A Homecoming Celebration for the Unburied.** Connecticut River Valley: SAW Press, 2018. Limited Edition. Tight, bright, and unmarred; box tight and unmarred. Gray paper board, silver gilt lettering; gray cloth archival box with printed paper spine label. 8vo. np. Illus. (color and b/w plates). Laid in portfolio with printed broadside. Numbered, limited edition, this being 25 of 50. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10348) $3,750.00

On April 30, 2016, Whitaker held a funeral service for the nearly 4000 African Americans murdered by lynching between 1882-1981 and denied their last rites. Recorded here is the order of service and the eulogy together with separate obituaries and engraved portraits of six individuals. "Ashes to ashes is the inaugural enterprise of SAW Press, published in 2018. Shirley Ann Whitaker created the copperplate portraits. She wrote the eulogies for a 2016 service at the historic St. John's Congregational Church in Springfield, Massachusetts. These six testimonials of documented lynchings were dramatized to represent thousands of souls that were lost to lynching in the United States of America. Michael Kuch assisted with the book project and its design and printed the etchings at the Double Elephant Press in Northampton, Massachusetts. The type is Bell, which was cast by Michael and Winifred Bixler in Skaneateles, New York. Art Larson printed the letterpress in Hadley Masachusetts. The gray paper was made by Katie MacGregor in Whiting, Maine. Mark Tomlinson has bound the edition of fifty in Easthampton, Massachusetts. Copies one through seven have covers with a leather painting by artist Winfred Rembert, a lynching survivor." [Colophon]

Shirley Ann Whitaker created the images. Michael Kuch assisted with the design of the broadside & printed the intaglio edition. The letterpress is by Art Larson. Katie MacGregor made the paper. The polymer plate is by Boxcar Press. Mark Tuchman laid out the Bell digital type. The list of names was compiled by Amy Bailey, Stewart Tolnay & E.M. Beck." [Broadside colophon] Broadside consists of a list of names of victims of lynching and housed in gray paper sleeve, with text: "As long as you speak my name I will live forever." A powerful testimonial created a student of Leonard Baskin and renowned community activist, doctor, and artist.

125. Whitman, Walt; Rothchild, Judith (art); Mark Lintott, (typographer). **Poems for Democracy [Artist Book].** Octon, France: Verdigris, 2017. Limited Edition. Tight, bright, and unmarred. Oblong fo. pp. Numbered limited edition of 30, this being one of 24. Signed by Rothchild and Mark Lintott. Standard edition. Fine in Fine Archival Box. Original Wraps and Slipcase. (#13203) $800.00

"The three poems by Walt Whitman, To the States, Long Too long America, For you O Democracy, have been chosen to mark the inauguration of the 45th President of the United States of America.

They are published in an edition of thirty in the form of a leporello. The accompanying two mezzotints by Judith Rothchild of sleepy America are printed by the artist on Hahnemühle paper." [publisher's statement]

126. Willie, John. **Bizarre Collection [10 Issues].** New York: Willie/Bizarre, [1940-late 1960s]. First Printings. Some light wear, most elements in 'as issued' condition, else tight, bright, and unmarred. 8vo. Var. pag. Illus. (b/w with some color) Near Fine to Fine. Various [Wraps]. (#13943) $2,500.00

Issues 1, 2, 4, 5, 6, 7, 8, 11, 13, 22. There is no such issue with 15/16, which was printed as a double issue. In the early 1930s Willie began working for a Sydney-based fetish club as an illustrator and photographer. By the mid-1940s he had moved to NYC (leaving his second wife, Holly Faram, in Australia) and began publishing his renowned bondage and fetish magazine Bizarre (1946-1959). Bizarre routinely published photographs in addition to stories, letters, and illustrations...many of which were of his wife. As a bondage artist, he is best known for his character Sweet Gwendoline, drawn with a clear, anatomically correct style that influenced later artists such as Gene Bilbrew 'ENEG' and Eric Stanton. The other characters in the Gwendoline sagas include U69 (censored to U89 in some editions), a raven-haired dominatrix, and Sir Dystic d'Arcy, the only prominent male character and likely a parody of Willie himself. The Gwendoline comic strip was published by Irving Klaw, who forced Stanton to paint clothes over the whip marks on the originals of "The Missing Princess". In 1961 he developed a brain tumor, burned his archive, and returned to England where he died.

127. Winston, Sam. **Seed Syllable [Artist Book - Deluxe Edition].** London: Self-published, 2026. Limited Edition. Tight, bright, and unmarred. Printed on Tosa Washi 28gsm paper (pH 6.5) with UltraChrome archival pigment-based inks and hand-made inks with foraged pigments. Oblong fo. np. Illus. (color and b/w plates). Numbered limited edition of 38 copies, 8 of which are Deluxe. To our knowledge, the other 7 deluxe are in institutional collections. Fine in Fine Box. Original Wraps. (#13805) $9,500.00

All editions come with 11 original swatches of foraged inks, the deluxe copies come with an original ink watercolour. In Seed Syllable, Sam Winston (designed with Emma Crabtree), explores the deep connection between linguistic diversity and ecological biodiversity.

“In Seed Syllable, the typographic images are crafted from 50 different writing systems from across the globe. These sit alongside watercolour inks — 11 of which are made from foraged substances originating in the regions where the language is spoken.

“The link between language and land is an ancient one. There have now been several major studies showing a correlation between language diversity and biodiversity. Whilst there isn’t yet a consensus on why that is the case, a clear overlap exists between regions harbouring endangered languages and endangered plant and animal life. What we have to say will always be shaped by the landscapes in which we say it”.

The watercolour artworks are reproduced using archival, light-fast synthetic ink, a decision owing to the fact that this is one of the most long-lasting colour reproduction methods. While the original, handmade inks are much more fugitive in nature, they also offer compelling stories and far more dynamic colour ranges.”

Ink Regions:
Tibet, Middle East, Bangladesh, Ireland, West Africa, North America, Maldives, Canada, Ancient Egypt, Crete, United Kingdom

Scripts & Type:
Phaistos, MV Typewriter (Dhivehi) and Noto Sans - Ogham, Thai Ul, Oriya, Mandaic, Bamum, NKo, Cham, Tagbanwa, Carian, Chakma, Thaana, Javanese, Syloti Nag, CJK SC, Bengali, Sinhala, Vai, Buginese, Hebrew, Linear B, Buhid, Tamil, Armenian, Tibetan, Kayah Li, Sundanese, Georgian, Cuneiform, Lepcha, Limbu, Cherokee, Rejang, Kharoshthi, Carian, Myanmar, Naskh Arabic, Syriac East, Egyptian Hieroglyphics, Malayalam, Tagalog, New Thai Lue, Adlam, Rejang, Georgian, Canadian Aboriginal, Yi, Tifinagh.

Key Elements of Seed Syllable

• Typographic Systems: Incorporates typographic illustrations utilizing 50 different writing systems worldwide, set with body text and poems in the typeface Lava. For the complete list of included scripts and writing systems, please refer to the referenced documents.

• Foraged Inks & Watercolours: Features 11 original foraged inks derived from organic materials tied to the regions of the respective languages, with swatches included in the back matter.

128. Winston, Sam. **Seed Syllable [Artist Book].** London: Self-published, 2026. Limited Edition. Tight, bright, and unmarred. Printed on Tosa Washi 28gsm paper (pH 6.5) with UltraChrome archival pigment-based inks and hand-made inks with foraged pigments. Oblong fo. np. Illus. (color and b/w plates). Numbered limited edition of 38 copies, 8 of which are Deluxe, this being 15. Fine in Fine Box. Original Wraps. (#13806) $4,500.00

All editions come with 11 original swatches of foraged inks, the deluxe copies come with an original ink watercolour. In Seed Syllable, Sam Winston (designed with Emma Crabtree), explores the deep connection between linguistic diversity and ecological biodiversity.

"In Seed Syllable, the typographic images are crafted from 50 different writing systems from across the globe. These sit alongside watercolour inks — 11 of which are made from foraged substances originating in the regions where the language is spoken.

"The link between language and land is an ancient one. There have now been several major studies showing a correlation between language diversity and biodiversity. Whilst there isn't yet a consensus on why that is the case, a clear overlap exists between regions harbouring endangered languages and endangered plant and animal life. What we have to say will always be shaped by the landscapes in which we say it".

The watercolour artworks are reproduced using archival, light-fast synthetic ink, a decision owing to the fact that this is one of the most long-lasting colour reproduction methods. While the original, handmade inks are much more fugitive in nature, they also offer compelling stories and far more dynamic colour ranges."

Ink Regions:
Tibet, Middle East, Bangladesh, Ireland, West Africa, North America, Maldives, Canada, Ancient Egypt, Crete, United Kingdom

Scripts & Type:
Phaistos, MV Typewriter (Dhivehi) and Noto Sans - Ogham, Thai Ul, Oriya, Mandaic, Bamum, NKo, Cham, Tagbanwa, Carian, Chakma, Thaana, Javanese, Syloti Nag, CJK SC, Bengali, Sinhala, Vai, Buginese, Hebrew, Linear B, Buhid, Tamil, Armenian, Tibetan, Kayah Li, Sundanese, Georgian, Cuneiform, Lepcha, Limbu, Cherokee, Rejang, Kharoshthi, Carian, Myanmar, Naskh Arabic, Syriac East, Egyptian Hieroglyphics, Malayalam, Tagalog, New Thai Lue, Adlam, Rejang, Georgian, Canadian Aboriginal, Yi, Tifinagh.

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• Typographic Systems: Incorporates typographic illustrations utilizing 50 different writing systems worldwide, set with body text and poems in the typeface Lava. For the complete list of included scripts and writing systems, please refer to the referenced documents.

• Foraged Inks & Watercolours: Features 11 original foraged inks derived from organic materials tied to the regions of the respective languages, with swatches included in the back matter.

129. Wood, Edward D. (Ed) Jr.; Forrest J. Ackerman [intro]; Robert Bonfils [illus]. **Orgy of the Dead** No. GC-205. San Diego, CA: Greenleaf Classic, 1966. First Edition. Light toning, else near fine. Color pictorial wrappers. 12mo. 158pp. Illus. (b/w). Near Fine. Paperback. (#13780) $950.00

Orgy of the Dead (1966) is a cult erotic horror novel written by Ed Wood, Jr., serving as the tie-in novelization to the 1965 "nudie cutie" film he scripted. It follows a couple who wander into a graveyard, becoming prisoners forced to watch dancing ghosts and ghouls, with an introduction by Forrest J Ackerman. It was an adaptation of his own screenplay for Steve Apostolof's Orgy of the Dead (1965). This was perhaps the only full-length book to arise from Eddie's brief and largely unsuccessful association with Forrest J. Ackerman, founder of Famous Monsters of Filmland magazine. It was Ackerman who sold the book to Earl Kemp, editorial director at a San Diego publisher called Greenleaf Classics. The paperback has since become quite a collector's item, partially thanks to the painted cover art by artist Robert Bonfils (1922-2018). Unfortunately, to further illustrate the book, Ed Wood pilfered some photographs from Steve Apostolof's personal collection of stills. This contributed to the rift between Ed and Steve that persisted until the two reunited in 1972 for a new series of films. Scarce in this condition.

130. Zadkiel [Richard James Morrison]; edited by Raphael [Robert Cross Smith]. **The Royal Book of Fate; Queen Elizabeth's Oracle of Future Events, From an Illuminated Manuscript, Found in the Library of the Unfortunate Earl of Essex, Who Was Beheaded in the Reign of Queen Elizabeth: A Work of the Greatest Interest, Curious, Marvellous, and Wonderful, relating to Love, Marriage, Riches, Dream Foretold, and all Subjects of Fate, Change, and Mortal Destiny.** To Which is Added, Raphael's Nativity by Zadkiel the Seer. London: Sherwood and Company; James Cornish, Booksellers, [1856] c.1828. Fourth Edition. Starting on upper and rear joints (cracking), rubbing to extremities, repair to folding color plate, otherwise tight, bright, and unmarred. Full blind stamped red calf with worn gilt decorative vignette. Red titling on tp. and charts. Elaborate large folding frontispiece printed in colors unprofessionally repaired (backed with linen). xix, [66]pp. Illus. (color, b/w) Very Good+. Full Calf. (#11298) $850.00

"This essay is intended as a foundation for belief in revealed religion, in connection with the theory of celestial influences, or astrology." Richard James Morrison (15 June 1795 – 5 April 1874) was an English astrologer, commonly known by his pen name Zadkiel and best known for the series known as Zadkiel's Almanac. Morrison in 1831 issued The Herald of Astrology, subsequently known as Zadkiel's Almanac. In this annual pamphlet, he published predictions of the chief events of the coming year. Morrison wrote with the signature Zadkiel Tao-Sze. Morrison wrote such articles as The New Principia, or true system of astronomy, in which the Earth is proved to be the stationary centre of the Solar System (1868) which made him a charlatan in the eyes of scientists. In 1863 he won a libel suite against Admiral Sir Edward Belcher who wrote in the Daily Telegraph that Morrison was "the crystal globe seer who gulled many of our nobility about the year 1852." He was awarded twenty shillings (one pound) damages, but was deprived of his costs. The Athenaeum (16 May 1874, p. 666) noted that Morrison was "the restorer and Grand Master in this country of Tao-Sze, a secret society intended to be of immense power, and to outshine the Free-masons, but which, most probably, by his death, is reduced to two members, and inanition". Robert Cross Smith (1795-1832) was an English astrologer, writing under the pseudonym of "Raphael."

131. **Das Zic Zack Buck: En Etwas Anderes Vexierbuch [A slightly different puzzle book] [Design Binding].** [Berlin]: MiniBuch, nd [circa 2026]. Limited Edition. Tight, bright, and unmarred. Full tan leather boards, shaped binding and textblock in a zigzag form; printed slipcase. 64mo. np. Illus. (color and b/w plates) Fine in Fine Slipcase. Hardcover. (#13978) $225.00

Entire book, binding and textblock, holds a zigzag form with 4 ridges and 3 valleys at the front board [5 ridges and 4 valleys at the rear].

"Zickzackbilder bestehen aus zwei getrennten Bildern, die akkordeonartig (wie ein Leporello) gefaltet werden. Je nach Perspektive des Betrachters,sieht er ein anderes Bild. Die unterschiedlichen Blickwinkel" ["Zigzag pictures consist of two separate images that are folded accordion-style like a leporello. Depending on the viewer's perspective, they see a different image. The different viewing angles..."][from title page]

Thank you, in advance, for your consideration. Please do not hesitate to contact us with any questions.

Ian J. Kahn / Suzanne Hamlin

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