

Lux Mentis, Booksellers

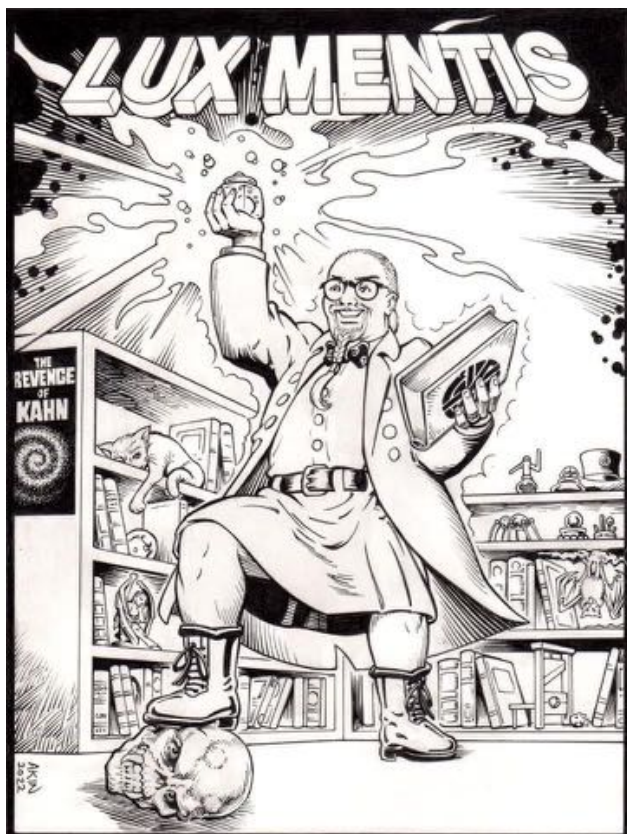
Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selections are diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

Boston Book Fair 2022

Here we are, the first Boston ABAA fair since 2019. We look forward to returning with a booth that is both visually stunning and filled with...well...things unlikely to be found elsewhere. From a Saint's book of Excommunication to a book bound in meteorite, a Presidential campaign skirt made from Harrison banners to smuggled Pushkin and a book bound in human skin and new design bindings and artist books...

The list is long, the booth a double, and we hope to see you there.

Please let us know if you have any further questions.



1. **ALS Letter from staff at Pine Ridge Boarding School, South Dakota to a friend.** Pine Ridge, South Dakota, January 13, 1947. Unique. Two single leaves, folded in half, handwritten in ink on both sides. Slightly toned, but overall in very good condition. Very Good+. (#10647) \$100.00

Letter recalling life at the Pine Ridge Boarding School (Mission School) in Pine Ridge, School on Oglala Sioux and Lakota territory post-World War 2. The author, presuming a woman "Mrs. Scott", is writing to a family member or friend in Indiana from the boarding school where she works in the kitchen or as an instructor and describes a day in the life. A telling aspect of the conditions and environment of the school addressing her eating lunch when "a young Indian girl" was brought into the school. She notes the Indigenous children specifically were separated into boys and girls dormitories and separated from their families, having little food to eat, and the young ages of the Indigenous children, "too young to go to school." She felt empathy for the children who asked for apples, sometimes when there was nothing else to eat and their quiet demeanor, only answering questions when asked.

Pine Ridge has a known and haunting history of the assimilation, indoctrination and abuse of Indigenous Sioux and Lakota children by Catholic and Presbyterian missionary schools beginning in the 19th century on unceded territories. It is not clear if this particular school was the Holy Rosary Indian Mission Boarding School on the Pine Ridge Reservation or the Indian Affairs Pine Ridge Day School. Regardless, this short correspondence shares a woman's personal perception and insight into one of the many dark periods of early colonialism in the United States. The letter is written in blue ink on a single sheets of stationery, decorated with pine cones, folded in half with no mailing envelopes.

2. **Anon. Exeter's Robinson Crusoe [Illustrated Mss Poem].** UK: mss, nd. [circa 1930]. Unique. Slightest toning, one small closed tear, else tight, bright, and unmarred. Hand colored and lettered wraps. 8vo. np. Illus. (heavily hand illustrated throughout) Near Fine in Wraps. Original Wraps. (#11215) \$2,250.00

Based on the tale of Robinson Crusoe, it would appear that a parent has written this poem for their non-compliant son, who resides in Exeter and refuses to go to school. The character, Robinson, wanders out into the street where he meets the young son of a sea captain. They go to sea and end up being shipwrecked. He is washed up, alone, on a desert island, regretting that he had left the comfort of his family home. However, he soon learns survival skills - he sleeps in a tree, then builds a

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hut, teaches a parrot to talk for company and sews his own clothing...finally declaring himself 'Monarch of all I survey.'

*At this point, there is a reference to Brian O'Linn of Irish folklore. Robinson then discovers other footprints in the sand and next spots ten 'little black-a-moor men' on their canoes. Shockingly, as they come ashore, Robinson whacks all but one of them on the head with a tomahawk, killing 3 of the 'little ni[**]er boys'. He takes pity on the only survivor and decides he could be 'useful'.*

*'He dress him up tidy and christened him Friday.
A kind man was Robinson Crusoe!
For he was fond of acting right, straightforward, just and fair:
And so they lived, this black & white. A very happy pair.'*

Finally, a British ship sails by and transplants both boys back to England. 'Singing, Rule Britannia! Britannia rules the waves, Britons never, never, never shall be slaves!'

Brian O'Linn (by Anon)

*Brian O'Linn was a gentleman born,
He lived at a time when no clothes they were worn. As fashions
were out of course Brian walked in- 'I'll soon head the
fashions,' says Brian O'Linn.*

*Brian O'Linn had no breeches to wear,
He got an old sheepskin to make him a pair, With the fleshy side
out and the woolly side in, 'They'll be pleasant and cool,' says
Brian O'Linn.*

*Brian O'Linn had no shirt to his back,
He went to a neighbour's, and borrowed a sack, Then he
puckered the meal bag in under his chin, 'Sure they'll take them
for ruffles,' says Brian O'Linn.*

*Brian O'Linn was hard up for a coat,
So he borrowed the skin of a neighbouring goat,
With the horns sticking out from his oysters, and then, 'Sure
they'll take them for pistols,' says Brian O'Linn.*

*Brian O'Linn had no hat to put on,
So he got an old beaver to make him a one,
There was none of the crown left and less of the brim, 'Sure
there's fine ventilation,' says Brian O'Linn.*

*Brian O'Linn had no brogues for his toes,
He hopped in two crab-shells to serve him for those. Then he
split up two oysters that match'd like a twin, 'Sure they'll shine
out like buckles,' says Brian O'Linn.*

*Brian O'Linn had no watch to put on,
So he scooped out a turnip to make him a one. Then he placed a
young cricket in under the skin, 'Sure they'll think it is ticking,'
says Brian O'Linn.*

*Brian O'Linn to his house had no door.
He'd the sky for a roof, and the bog for a floor; He'd a way to
jump out and a way to swim in, 'Tis a fine habitation,' says
Brian O'Linn.*

*Brian O'Linn went a-courting one night,
He set both the mother and daughter to fight;
To fight for his hand they both stripped to the skin, 'Sure! I'll
marry you both,' says Brian O'Linn.*

*Brian O'Linn, his wife and wife's mother,
They all lay down in the bed together,
The sheets they were old and the blankets were thin, 'Lie close
to the wall,' says Brian O'Linn.*

*Brian O'Linn, his wife and wife's mother,
Were all going home o'er the bridge together,
The bridge it broke down, and they all tumbled in, 'We'll go
home by the water,' says Brian O'Linn.*

3. Automatic Scouts of Outer Space; The Legendary Vostok. Moscow, Russia (USSR): Novosti Press Agency Publishing House, [1962-1965]. First Edition. Two staplebound booklets with original color wrappers, in very good condition. 24 pages; 32 pages with illustrations. Very Good+. Staplebound Wraps. (#9949) \$75.00

Russian propaganda booklets published in English on early overviews of the Russian space program, from the mid-1960's, that describe Soviet government run satellites of the time, in detail, particularly Kosmos and Vostok. Illustrated with vintage photographs and detailed drawings. The publishing agency's aim was "to contribute to mutual understanding, trust and friendship among peoples in every possible way by broadly publishing accurate information about the USSR abroad and familiarizing the Soviet public with the life of the peoples of foreign countries."

4. Avilés, Dr. Manuel. Estudio sobre el Ocultismo, o sea las Ciencias Ocultas a Traves de la Ciencia. Mexico City: Editorial Pax, 1960. First Edition. Tight, bright, and unmarred. Bound in original color wraps, pages evenly toned with mild foxing around edges, some edge wear. 164pp. In Spanish. Very Good+ in Wraps. Original Wraps. (#11020) \$45.00

Study of the occult sciences.

5. Barcenás, Mina. El Malecón [The Wall] [artist book]. Mérida, Mexico: Self-published, 2011. Limited Edition. Tight, bright, and unmarred. Black cloth binding, leather straps with stone, accordion structure; housed in matching case. Oblong fo [19x53cm closed; 19x74cm open]. np. Illus. [b/w prints]. Numbered limited edition of 7 copies

plus 2 AP. Signed by the artist. Fine in Fine Archival Case. Hardcover. (#11112) \$3,000.00

"[The book is a] memory of the action of traveling for 7 days the boardwalk of Havana. Through this fragmented and continuous process, I disrupt its space-time relationships and create another perception of reality, my fiction. The boardwalk is a symbolic refuge of my identity in the diaspora, it has become a repository of memories and memories, ordinary, divided, recreated, scattered, repeated, lost." [Artist Statement]

Designed so that it can be displayed completely 'open', allowing all seven miles of the boardwalk to be seen.

Acquisition Award in the Book-piece category. II International Art Book Fair. 2011. Center of the Image. México City, México. Mina Bárcenas Jiménez (La Habana, Cuba, 1965) studied visual arts, photography, and graphic design in Cuba and Mexico. She has participated in multiple individual and collective shows in México and abroad and has work in public and private collections in Cuba, the US and México. She teaches at ESAY, and at Página en Blando.

6. 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, plus 2pp adverts. Illus. (b/w plates). Fine. Half Calf. (#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 approx. 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.

7. Barnfield, Richard; Hicks-Jenkins, Clive [illus.]; Riley, Dominic [binder]. **Richard Barnfield's Sonnets [Design Binding].** Llandogo, Monmouthshire, UK: The Old Stile Press, 2001 [2014]. Limited Edition. Tight, bright, and unmarred. Limited edition number 197 of 200. Signed by artist. Mustard goatskin binding with navy and brown onlays, gold toolings, leather doublures and suede flyleaves. Teg. Navy coated cloth drop-spine box with green onlays and gold tooling. Tan buckram slipcase. Oblong 4to. np. Fine in Fine Drop-Spine Archival Box in Slipcase. Hardcover. (#10966) \$6,750.00

"I adore the book, and [Clive's] illustrations are magnificent. The cover is my design take on your artwork in Sonnet 10. It shows our young man facing his muse, or possibly himself in a mirror (the glass in Sonnet 11) and it's done with leather inlays and gold tooling.

On the inside I tried something new. I have taken the two lines: 'He open'd it and taking off the cover

He straight perceived himself to be my lover' which is so marvellous and punchy, and I suspect daring for the time. Because of the nature of the secret love (and the clever trick with the mirror) I have tooled the lines in reverse, the first line on the front doublure and the other on the back.

However, because the binding has suede flyleaves, the impression of the gold tooling is set off in the soft suede, and the words become legible, albeit rather feint. It's a case of the structure serving the design." [Riley note to Hicks-Jenkins] "Barnfield was a 'gentleman at court,' an admirer and possible rival of Shakespeare. He was the only other male poet of his age other than Shakespeare to write love poems directed at a male muse, in this case the mysterious figure 'Ganymede.' My inspiration for the design, both the two figures on the cover and the letterforms on the inside, comes from Sonnet XI, (pictured) especially the punch delivered by the last two lines, which when I read them, knocked the breath out of me: He open'd it; and taking off the cover, He straight perceav'd himselfe to be my Lover. So the tooling on the doublures is in reverse but the words are offset on the suede where they become legible but faint, which seemed to me to be a perfect solution for

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expressing the metaphor of the mirror, which reveals the secret love." [artist statement]

Writing of this binding, Hicks-Jenkins has said, "I've always enjoyed the point at which the work of one artist, writer or composer finishes, and a second picks up the baton. Picasso riffing magnificently on Velasquez's Las Meninas, and Philip Glass replacing the soundtrack of Jean Cocteau's 1946 film of La Belle et la Bête with an opera. I think that Dominic's binding for The Sonnets of Richard Barnfield is a spellbinding thing. Everything about it is 'right', and I congratulate him on the achievement. That suede flyleaf is fantastic!"

8. Belloff, Mindy. **A Golden Thread**. New York: Intima Press, 2018. Limited Edition. Tight, bright, and unmarred. Endsheets letterpress printed, front and back uniquely illustrated; two gilt edges on head and tail in 23-karat gold, with cover design and label in gold foil on leather (gilded by Peter Geraty); hand sewn on linen tapes with cover in quarter leather Pergamena blue calf skin with white Canal paper, housed inside a gold cloth clamshell box with gold foil stamped leather label (bound by Celine Lombardi). Fo (14.75x11"). 92pp [28 blank]. Illus. (color plates). Numbered limited edition of 32, with 8 additional Deluxe Editions (with design bindings, additional loose copies of various prints, and fore-edge painting (this last is TBD). Fine in Fine Archival Box. Hardcover. (#9771) \$6,500.00

Includes one hundred original drawings and approximately two hundred press runs. Cotton rag papers in ivory, tan, and white, made at St. Armand Paperie, Canada. Letterpress printed from photopolymer plates produced at Boxcar Press, NY.

"A Contemporary Illumination

The Minotaur short story by Nathaniel Hawthorne, from Tanglewood Tales, 1853. Additional text includes quotes of Carl Jung and text from Lorem Ipsum. Mindy Belloff, artist, designer, printer, and publisher.

Released May 2018, A Golden Thread is a new tour de force edition from Intima Press. This livre d'artiste focuses on the classic Greek tragedy of Theseus, the brave son of King Aegeus, who ventures into Daedalus' labyrinth with his sword at the ready, and a silken thread in hand held by the heroine, Ariadne, who awaits at the entrance to the maze. Composed of 100 original drawings, each page is meticulously designed and letterpress printed in multiple press runs with an elegant color palette. With inspiration from historic illuminated manuscripts, the pages in the first and third sections are adorned with hand drawn initial caps, ornate borders, and lively calligrams. A selection of the exquisite illustrations are hand painted with watercolor and gouache. Elegantly typeset in Adobe Garamond

with additional type faces, the text comes alive, as it gradually becomes larger and more animated with each page, as Theseus bravely winds his way through the dreaded labyrinth to confront the bull-headed monster. The dynamic typographic designs of the middle section of the book become more frenzied and chaotic as the narrative describes the fight between the beast and the hero.

The pages are printed on lush cotton rag papers with deckled fore edge. The story unfolds on ivory colored pages which darken to tan as our hero enters the maze, and transitions to bright white as he emerges victorious. The St. Armand paper fibers are made of offcuts from the clothing industry (T-shirts, denim) and flax straw sourced from farms."

9. [Benjamin Harrison; Levi Morton]. **Handmade 1880s Harrison Presidential Campaign Skirt**. circa 1888. Unique. Minor soiling, small repaired tear, else bright and unmarred. 33" long with a 26" button closure waist; framed and matted on a linen matt [55"x36.5"]. Very Good+. (#11181) \$9,500.00

Created using a Benjamin Harrison campaign bandanna and related bunting. That banner features portraits of both Harrison and running mate Levi Morton. The use of "Protection" reminds voters that Harrison promised "protection" for U.S. industries through high tariffs.

An example of this bandanna is documented in the Threads of History [585; private collection]. The image of Morton was based on an engraving by the Atlantic Publishing Company. Considered one of the best late nineteenth century campaign textiles, it includes both textile printing and overprinting. "Campaign bandannas were initially produced beginning in the first quarter of the nineteenth century, and became a particularly popular campaign tool in the time period between 1850 and 1920. Campaign bandannas were worn, presented in store fronts, waved in parades, flown at political rallies, and hung from buggy whips." Victorious in the election (having lost the popular vote, but won the electoral college vote), he served as the 23rd President of the United States from 1889 to 1893. A unique and extraordinary blend of print history, presidential memorabilia, and folk art.

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

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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. Bishop, Elizabeth (text); Rothchild, Judith (art). **12 O'Clock News [Artist Book]**. Octon, France: Verdigris, 2006. Limited Edition. Tight, bright, and unmarred. Burgundy cloth hinges, gray-green paper boards, Japanese stab binding, moon in yellow ink, blood red endpapers, bound in original copper plate and separate mezzotint; housed in drop spine archival box matching the binding. Oblong fo. 28pp. Numbered limited edition of 50, this being one of 10 Deluxe copies. Signed by Rothchild. Fine in Fine Archival Box. Hardcover. (#10990) \$3,250.00

"The date of publication, according to the artist and printer, was Feb. 5, 2006, which was the third anniversary of Colin Powell's speech to the UN Security Council. Parts of that speech are printed in black on the blood red recto of the rear free endpaper. 12 O'clock News was originally published in Geography III in 1976. Elizabeth Bishop's prose poem, certainly surreal in outlook, with a great sense of irony as well as parody, takes a look at the author's desktop, by isolating images and viewing them as minutia. The results, as detailed in Bishop's "new report," could not be any more wrong. The parallel with the American Secretary of State's speech at the U. N. is devastatingly obvious." [artist statement]

12. Black, Leda. **Exquisite House [Artist Book]**. Ithaca, NY: Physical Language Laboratory Seven, 1998. Limited Edition. Minor shelf/edge wear to wrapper, else tight, bright, and unmarred. Lilac printed wrappers, cut-paper flap closure, shaped paper textblock(s) (house-shaped) each in 4 printed leaves, double gate folded. 12mo. Illus. Numbered limited edition, this being 47 of 100. Near Fine in Wraps. Original Wraps. (#10931) \$750.00

"Leda Black, originally from New Mexico, moved to the DC area from Upstate New York in 2010. She studied philosophy as an undergraduate and was trained in the book arts in graduate school. She operated a letterpress printing and graphic design studio after graduation and has since worked as a print and web designer. She has been working with computer graphics and photographic imagery since the 1980's. Since 2014 she has been producing digital original prints and has lately been working with collage and assemblage.

Black makes art to highlight and mediate the distractions and conflicts that arise from the limitations of human perception

and understanding. Human minds and societies knew to create differences in order to organize and structure experience - to create meaning - but these differences are subject to mental and physical limitations and are open to perversion by the exigencies of power and the forces of history. In much of her work she tries to attract attention to the particular thing outside of mental expectations and categories. Black has been creating a multi-faceted series of objects and writings called the "Female Power Project" since late 2015. Since the beginning of 2017 she has been making protest graphics." [artist website]

13. [Book Object]. **Thunderbook: Voyages Des Pays Bas [Voyages in the Netherlands]**. France, nd [circa 1820]. Unique. Light shelf/edge wear, rebacked (original leather laid down), professional stabilization, shelf later, else tight and bright. Full leather binding, gilt lettering and decorative elements, pear-wood boards and structural elements, catspaw leather seat. fo. np. Very Good+. Hardcover. (#9036) \$12,500.00

Almost certainly a French military officer's field latrine...blending humor and function. It is possible it was created for a young man's Grand Tour, but much more likely of military origin. Late 1700s binding has been repurposed to create a folding thunderbox. All elements fit within the closed 'book' (except the thunderpot) so it could be shelved in the officers field office. The binding and use of pear wood strongly collaborate its origins...most likely for use during the Peninsula War. We find reference to two similar 'thunderbooks', one in a private collection in the EU and otherwise unknown detail and a later example (Edwardian) with major elements (seat) replaced. This is a remarkable example of a book concealing a much more utilitarian purpose.

14. Bush, Vannevar. **As We May Think. [Atlantic Monthly, Vol. 176, No. 1]**. Atlantic Monthly, 1945. First Edition. Bush, Vannevar, "As We May Think," in Atlantic Monthly, v. 176, n.1, July 1945. Entire issue, slight wear to cover and spine, very good in original wraps. Light shelf/edge wear, small chip at top front top corner, else tight, bright, and unmarred. Glossy printed wrappers. 4to. Illus. (color and b/w plates). Very Good in Wraps. Original Wraps. (#11050) \$3,500.00

This article embodied the idea of hypertext and, effectively, the function of the internet. "A remarkable early expression of ideas that were eventually realized in a different way on the Internet." [OOC 519]

"Wholly new forms of encyclopedias will appear, ready-made with a mesh of associative trails running through them, ready to be dropped into the memex and there amplified... Thus science

may implement the ways in which man produces, stores, and consults the record of the race." [Bush]

"The vision of the Internet and World Wide Web goes back to an article by Vannevar Bush in the 1940s. Bush outlined his vision of an information management system called the memex (memory extender) in a famous essay "As we may think." He envisioned the memex as a device electronically linked to a library and able to display books and films. It describes a proto-hypertext computer system and influenced the development of hypertext systems." [O'Regan, *Giants of Computing* (2013), p. 61]

"Bush's article describes his proposed Memex system for organizing, storing, retrieving, and linking information. . . . Bush conceived of the Memex as consisting of a desk equipped with projection screens, buttons and levers, a keyboard, and a storage system designed to provide instant access to microfilmed books, periodicals, documents, photographs, etc. The Memex system would allow pieces of data to be linked into permanent 'information trails' dictated by the individual user's needs, which could be called up again and modified at any future date Only after the development of the personal computer and hyperlinks on the World Wide Web was Bush's paper resurrected as a remarkably early expression of ideas that were eventually realized in a different way on the Internet." [OOC 519]

15. Carina Hesper. **In Like a Pearl in my Hand [Artist Book]**. Rotterdam, The Netherlands: Carina Hesper, 2013. Limited Edition. Minor shelf/edge wear, else bright and clean. Loose set of prints with printed essay pamphlet laid into a pale blue printed box. fo. np. Illus. (color prints). Numbered limited edition. Signed by the artist. Fine in Fine Box. Boxed Loose Plates. (#11000) \$650.00

At once subtle and brutal, a monumental work and a brilliant use of thermoreactive ink. The blind will touch your face to see you. This book will force you to make that same experience if you want to see the blind.

"A book completely covered with black thermo chromatic ink — you literally need to touch the pages to see the portraits of visually impaired Chinese children underneath the ink." [Artist statement]

"Carina Hesper reveals a side of China that is mostly hidden from the outside world. Many parents in China give up their new-born child when they find out that it is visually impaired. This is a consequence of the one-child policy (formally changed to a two-child-policy in 2015) and the loss of face associated with having a child with a disability. Touched by these children's fate, Carina visited different locations of the Bethel

orphanage in Beijing, where she photographed children with a visual impairment.

Like a Pearl in my Hand is a multi-sensory experience encouraging social awareness. It is presented as a limited and signed edition box with 32 prints, all fully coated in black thermochromatic ink. This ink turns transparent by the warmth of a human hand which is around 20-25 degrees Celsius. When touching the prints the underlying portraits are revealed.

In Like a Pearl in my Hand form and content are brought together in a unique and interactive way; the blind children, their concealment from society and the touch that is needed to see their portraits. The viewer experiences what it is like to be without sight and becomes actively involved in the fate of a group of vulnerable children.

Additional reflective notes by Bettine Vriesekoop and Hannes Wallrafen are presented in a separate inlay, both in Chinese and English.

The book adds a tactile dimension to the medium of photography — a medium that is predominantly about seeing and being seen." [artist statement]

A portion of proceeds are being provided to the Bethel orphanage in Beijing.

16. [Carte-de-visite] **Cabinet photograph of Millie-Christine McKoy, African American cojoined twins**. Los Angeles, CA: Michael A. Wesner, c.1890s [1896]. Backing card chipped at lower left, crease upper right, otherwise bright, and clean. Pencil on verso of "Millie-Christine." 17x11cm, sepia. Very Good. (#10961)\$275.00

Millie-Christine McCoy, African American conjoined twins, were born in Welches Creek Township near Whiteville, the daughters of Jacob and Monemia, slaves of Jabez McCoy, a local farmer. Born enslaved in 1851, they were "exhibited" as young children at museums and sideshows. Considered physical oddities and featured as circus and side show attractions throughout the United States and Europe beginning in the pre-Civil War era, the sisters displayed a great talent for singing and performing. Millie and Christine published a memoir in the 1800s that detailed their life, travels and experiences. For much of their childhood, Millie and Christine were often the victims of contested ownership, leaving the twins separated from their parents and seven older siblings. Because of their physical state, they were often forced to undergo frequent medical examinations. Despite this, the twins were recognized international performers, educated, and celebrated. The image of the women exposes the larger contexts of the nineteenth-century freak show, the pathologization of black female sexuality, and the complex dynamics of American enslavement and emancipation. Understanding the McKoys reveals

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imperatives of agency and triumphs of subjectivity largely overlooked or misunderstood by historians to date and how African Americans create history, not just represented by slave narratives. --- Museum of African American History Center. Original, early to mid-1890s era cabinet photo of conjoined twins Millie and Christine McCoy. Photography most likely taken while they were on tour in California, by photographer Michael A. Wesner of Los Angeles.

17. Castrucci, Andrew [ed]; Sandlin, David; Ono, Yoko; Coe, Sue; Guthrie, Woody; et al [text and art].

Fractured Lives: An Urban & Rural Collective. New York: Bulletspace, 2021. Limited Edition. Tight, bright, and unmarred. Full embossed metal binding, red ink, plywood boards, post-bound, rubber hinges. 21x24x2" [25 pounds]. 36pp of text, 65 silkscreened images. Illus. (color and b/w plates). All posters signed by the artists. Numbered limited edition of 50 copies. Fine in Fine Rubber Wrapper. Hardcover. (#10616) \$9,500.00

It took nearly a decade to bring this remarkable urban/rural art project to fruition. 177 artists, writers, and fractactivists contributed between 2010 and 2020. Contributors are listed below but notably include: John Fekner, Anton Van Dalen, Sue Coe, David Sandlin, Tom McGlynn, Yoko Ono, Ellen Cantarow, Alexandra Rojas, Mike Bernhard, Carlo McCormick, Woody Guthrie, and many others.

Printed at Bullet Space (an anarchist squatter community since 1982), a Lower East Side workshop. The work is the result of a tremendous outpouring of work, talent, passion, and the willingness to push for change. The final line of the forward to Your House is Mine reads, "We have taken this opportunity to unite the following people in this collaborative project, as a statement of 'art as a means of resistance.'" That statement continues to drive and define the work of Bulletspace.

"A majority of our politicians and elected officials no longer do their appointed jobs. They don't protect our health, safety, well being or quality of life in any substantial way. As engaged citizens we have to step up, as the muckrakers of the early 20th century (such as Ida Tarbell and Upton Sinclair) exposed the excesses of the nascent oil industry and the brutish, destructive power of monopolies." [Intro]

WRITERS AND ILLUSTRATORS

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ALDERSON; SANDRA STEINGRABER; ANTON VAN DALEN;

ALEXANDRA ROJAS; MICHAEL CARTER; ELLEN
CANTAROW; LIZ ALDERSON; CARL WATSON; ANDREW
CASTRUCCI; WALTER GURBO; THOMAS GRAY; BEN
GONZALEZ; CAROLINE TISDALL; ANDREW LEE; FRANK
MORALES; ANNIE LENIHAN; KEN FOGERTY; ANDREA
LISCA; AMY CLAMPITT; VIC WESTGATE; PETER APANEL;
MARY TWITCHELL; WOODY GUTHRIE; MARY JO LONG;
JUN YOUNG LEE; ALBERT CRUDO; JOHN FEKNER; IGOR
LANGSHTEYN; LUCAS FOGLIA; WALTER SIPSER; JOSEPH
BEUYS; EUNYOUNG CHO; JON CAMPBELL; SEHEE LEE;
BEN JURA

POSTERS

SAM VAN DEN TILLAAR "Fractured Lives"
ANDREW CASTRUCCI "Diagram: Rude Algae of Time"
ALEXANDRA ROJAS "Protect Your Mother"
HYE OK ROW "Water Life Blood"
ANDREW CASTRUCCI "Empire State"
CAMILO TENSI "Pipes"
IGOR LANGSHTEYN "7 Deadly Sins"
KAREN CANALES MALDONADO "Bottled Water"
MARIO NEGRINI "This Land is Ours"
ANDREW LEE "Drill Bit"
TOM MCGLYNN "Red Earth"
TOM MCGLYNN "Mob"
SOFIA NEGRINI "No"
RENZO CASTRUCCI/A. CASTRUCCI "Mother Fucker"
ITALO ZAMBONI
"There is Something Wrong..."
HOLLIS MOLONY "Tearing Our Resources"
IGOR LANGSHTEYN "Lighter"
SEBIT MIN "Caution"
GABRIEL GONZALEZ "Fractured..."
EUNYOUNG CHO "X Red Circle"
DAEWOOK DO "NY Fracking"
ADAM FRATINO "No Drill-No Spill"
KERRY MURDOCH "Rotten Apple"
CATALINA RODRIGUEZ "To Frack or Not to Frack"
SAM RUSSO "Gold Water"
MARIA RODRIQUEZ "Fracking Delicious"
YOON DEOK JANG "No Fracking NY"
DORAN FLAMM "Flaming Cocktail"
SEHEE LEE "Frack You"
IGOR LANGSHTEYN "Secret Formulas"
SEYOUNG PARK "Hard Hat"
CAROLINA CAICEDO "Shell"
FRANCESCA TODISCO "Up in Flames"
CURTIS BROWN "Not in my Fracking City"
WOW JUN CHOI "Cracking"
JENNIFER CHEN "Dripping"
LINA FORSETH "Water Faucet"
NICHOLAS PRINCIPE "Money"
ANDREW CASTRUCCI "F-Bomb"
MICHAEL HAFFELY "Liberty"
JUN YOUNG LEE "No Fracking Way"
MORGAN SOBEL "Skull and Bones"
JAYPON CHUNG "Life Fractured"
GABRIELLE LARRORY "Drops"

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CHRISTOPHER FOX "The Thinker"
KHI JOHNSON "Government Warning"
DANIEL GIOVANNIELLO "Make Sure to Put One On"
DAVID SANDLIN "Frackicide"
KIRSTEN KARKANEN "Your Waters Fracked"
JOHN KIM "H2O"
VICTORIA MOYA "Grocery List"
CHRISTOPHER ALBORANO "Fire/Water"
BEN GRANDGENETT "U.S. Drinking Water"
CORIN TRACHTMAN/SEAN MITCHELL "...but Not a Drop to Drink."
ITALO ZAMBONI "Halliburton Loophole"
BRANDIE FERREIRA "700 Chemicals"
BEN JURA "War"
WALTER SIPSER "Pipeline"
SUE COE "NY Bans Fracking"
ANDREW CASTRUCCI "Zero Sense"
FEKNER/CASTRUCCI "NY+DK 4EVER"
WALTER SIPSER "Arm"
WALTER SIPSER "Bad Trade"
JOSSELIN ACTERE "WTR"

18. Clarke, Lige, editor. **Gay News (Vol. 1, Number 1)**. New York: Four Swords, Inc., 1969. First Edition. Moderate edge toning at edges, chipping, price stamp at front, some leaves evenly toned (pulp paper), else clean. Pictorial wraps printed in black and blue. fo. 20pp. Illus. (b/w plates). Good in Wraps. Original Wraps. (#7972) \$350.00

The December 1st, 1969 first issue of this important "Gay" newspaper, "America's 1st Gay Weekly". Graphic photos, provocative articles and great local advertisement. Sharp, witty, and wry. Features "Gay Witch" article by Dr. Leo Louis Martello, gay liberation witch in New York. Full frontal gay nudity and explicit language.

19. Conger, Arthur L., editor. William Q. Judge, author. **Practical Occultism: From the Private Letters of William Q. Judge**. Pasadena, CA: Theosophical University Press, [1949]. First Edition. Minor bumping, sunning, else, tight, bright, and unmarred. Bound in green faux leather with gilt titling. Small 8vo. 136pp. Single volume. Former owner label on endpapers. Numbered 91. Very Good+, no DJ.. Hardcover. (#10902) \$150.00

Features the letters that highlight the period from 1882 to 1891, when the Theosophical Society was undergoing rapid growth, particularly in the California. William Quan Judge was born in Dublin, Ireland, on April 13, 1851. His family emigrated in 1864 to New York where he specialized in corporate law (New York State Bar, 1872). A co-founder with H. P. Blavatsky and Henry S. Olcott of the Theosophical Society in 1875, he later became General Secretary of its American Section and Vice President of the international Society. Previously owned by

Iverson and Helen Harris, Iverson L. Harris, Jr. (1890-) and Helen Plummer Harris, theosophists and members of the Theosophical Society in Point Loma, California, dating chiefly from the early foundation of Lomaland to the Society's relocation in 1942 to Covina, California.

20. Corneille, Thomas. **Le Baron d'Albikrac, comédie [Anthropodermic Binding]**. Paris: Claude Barbin, [1668] [1682]. First Edition. Light shelf/edge wear, vellum binding shows rumbles and wrap with mostly even toning, slight curve to spine, binding is tight, light sporadic foxing, light toning to textblock edges, else tight and unmarred. Limp full leather binding; housed in custom archival box designed to support the book in its current state. 12mo. 112pp plus preliminaries. Avec privilège du Roy dated 1668. Very Good. Limp vellum binding. (#10929) \$45,000.00

This book was tested by the lab which did all the testing of books for Megan Rosenbloom's anthropodermic research project resulting in her book, Dark Archives: A Librarian's Investigation into the Science and History of Books Bound in Human Skin. Dan Kirby Analytical Services issued their report (XMJ05042021) in May of 2021, a copy of which accompanies the book. One of the earliest examples on record to have come to market in the last couple decades or so. With a remarkable origin and ownership by the binder's family since its creation in 1682, this is likely to be the most significant anthropodermic binding to be seen for a generation or so.

"As a child, I was always curious about the nature of a small family ritual, held at gatherings or after diner with guests. After the children had been told to go outside and play, a small book was brought from the safe, held with fingertips, passed around, and talked about in awe. When I turned 18, I was told the story and history of this strange book:

Jacopo X, a doctor and anatomist, left his home of Milano for Paris to further his study, particularly that of the anatomy of the human body, knowledge mostly gained through dissection of cadavers. A young and developing field at the time, it would become the field of Pathology.

Living in a city different to his native Milano, Jacopo sought to integrate himself in French and Parisian culture, and developed a particular love for the theater. Attending an original showing of "Le Baron d'Albikrac" by Thomas Corneille during the year 1682, he found himself in great appreciation of its story. The play, a comedy about love and deception, spoke to him greatly, and he purchased a copy of the book at the venue.

A few weeks later, he attended a medical dissection of a fresh human cadaver.

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While the other bodies had all been nameless, unknown faces, and treated with the professional distance the medical context provided, this face he recognized – the body before him was that of an actress involved in the play he attended and had held in such high regard. He knew that the cadavers that came across his dissection table rarely, if ever, found a proper burial or honor after their dissection. Knowing this, Jacopo took a piece of skin of skin from the actress' back. He treated the skin into parchment and bound his volume of "Le Baron d'Albikrac" in the actress' skin, the understood intent to honor her life, work and talent.

The book and its story was handed down generation to generation, but with each generation further removed from its creation, the tale and true nature of the volume's strange binding moved further into lore, eventually turning the story into a family legend.

Riccardo X, October 2021, Zürich [Owner's Statement. Edited for privacy, full statement included with sale] Historical footnote: women were first allowed to perform in major productions in France in 1660.

21. [Costume: Anon]. **One Hundred Years of Costume: MSS Costume Design 1800-1900.** 1943. Unique. Very minor shelf/edge wear, hint of sun at spine, penciled inscript at ffep, else tight, bright, and unmarred. Full green leather binding in an Art Deco style with red leather figurative inlays, gilt numbering at spine, blue paper endpages. 4to. np. Illus. (colored illustrations). Near Fine+. Hardcover. (#11213) \$7,500.00

22. Covarrubias, Miguel; Rosa Covarrubias, illustrator. **Mexico South: The Isthmus of Tehuantepec.** New York: Alfred A. Knopf, 1946. First Edition. Minimal shelf wear, with intact dust jacket, minimal edge wear, rough cut pages, else tight, bright, and unmarred, an excellent copy. Bound in quarter black and pink cloth, 4to., xxviii, 427, (9), viii, (2) pp., 8 color plates, 96 halftone photographic illus from an album by Miguel and Rosa Covarrubias, and numerous line drawings in text, folding color map. Brochure laid in. In mylar. Very Good in Very Good Dustjacket. Hardcover. (#11166) \$150.00

Miguel Covarrubias (1904-1957) was a prolific Mexican artist and caricaturist, but also an art historian and ethnologist, particularly noted for his analysis of the spread of Mexican Indigenous art up through North America. The photographs are by his photographer wife, Rose Covarrubias. The illustrations are exceptional and display folk costume, realia, sculpture, animals, plants, religious icons and statues, archaeology, dwellings, and people.. a critical ethnographic study of Olmec Indigenous people. Additionally his theory of Mexican cultural diffusion to the north, particularly to the Mississippian

Indigenous American cultures, and analysis of iconography presented a strong case that the Olmec predated the Classic Era years before this was confirmed by archaeology. Important cultural analysis by Mexican born artist and ethnographer of Indigenous people. Colorful and beautifully executed artwork.

23. Crowley, Aleister. **Gilles de Rais (The Banned Lecture).** London: P.R. Stephenson / Printed by Botolph Printing Works, [1930]. First Edition. Unmarred, slightly worn, toning, else very good in original wrappers. 24 pp. 8vo. Very Good+ in Wraps. Staplebound. (#11205) \$5,500.00

Scarce pamphlet is a printed original specimen and sold on the streets of Oxford the day after Crowley was told not to turn up Poetry Society. The lecture by Crowley was due to take place on 4th February 1930. But shortly before Crowley received a letter from the secretary of the society. In it he says, "I am writing to tell you that we have been unfortunately forced to cancel next Monday's meeting of the poetry society. It has come to our knowledge that if your proposed paper is delivered disciplinary. In this circumstance you will, I trust, understand why we had to cancel the meeting." Crowley responded to this letter publicly and says "Perhaps the refusal to let me lecture has come because Gilles de Rais is said to have killed 500 children in ritual murder and in some way, this was connected with myself. Since the accusation that

I have not only killed but eaten children is one of many false statements that have been circulated about me in the past." He was quick to use his connections to print a good number of these pamphlets and distribute them on the streets of Oxford. His banned lecture received far more attention and readership than he could have hoped for. Even though there was purported to be a decent number printed, due to the ephemeral nature of them, none have been on the market in recent years. "The Oxford Poetry Society, a typically worthy undergraduate club, decided to venture on a strange fields by listening to a lecture by Mr Aleister Crowley on Gilles de Rais, a fifteenth-century magician known to history as the companion-in-arms of Joan of Arc and to children as the celebrated Bluebeard. The dons, however, took alarm, and so Mr Crowley has had to stay behind in Kent, leaving, one imagines, his inquiring young disciples to the less exciting delights of a paper on Wordsworth..." The lore of de Rais is beyond fascination, including black magic, Satanism, and serial killer, a pop culture delight. This ephemeral work also informs how printing history responds to controversy and censorship not the basis of minor opinion. An exceptional piece of Crowley collectibility and text never spoken.

24. Cummins, Maureen. **NEWARK! 1967: A Narrative in Black & White // Being a true account of domestic unrest, illustrated with period photographs and original eye-witness statements.** Mt. Tremper: Maureen Cummins, 2021. Limited Edition. Tight, bright, and unmarred. Printed natural board wrappers, black paper spine, black inklettering, cut out elements, printed natural boards textblock; matching slipcase. Oblong 4to. np. Illus. (b/w plates). Numbered limited edition, this being ___ of 30. Signed by the artist. Fine in Fine Slipcase. Original Wraps.(#10595) \$2,500.00

"One day, to everyone's astonishment, someone drops a match in the powder keg, and everything blows up." [James Baldwin] "Newark 1967: A Narrative in Black and White was produced by Maureen Cummins during the summer and fall of 2020, with typographic assistance from Kathleen McMillan. The project, which began as historical research during the months before the COVID-19 outbreak, quickly became, in the aftermath of the killing of George Floyd and Black Lives Matter protests across the country, a surreal parallel to the racism of our time. The events in Newark that Cummins set out to document arose out of decades of discrimination— in housing, education, and government, not to mention longstanding police brutality—all of which culminated on the night of July 12, 1963. When a black cabby, John Smith, was seen dragged into police custody and rumored to be dead, an angry crowd of residents gathered outside the precinct, and violence broke out. What followed was five days of mayhem—businesses looted, buildings in flames, and crossfire from multiple armed forces—that left 26 people dead and hundreds injured. Driven by her own family's story of white flight from Newark, Cummins began her research by making weekly trips to the city, first to the New Jersey Historical Society, then to the Charles F. Cummings Center for New Jersey Information, housed in the Newark Public Library. Both resources provided a treasure trove of information: books, maps, protest fliers, news clippings, autopsy reports, transcripts of eye-witness accounts, and press photographs. What the artist did not expect to discover, six months into the project, was the way in which her research would come to life before her eyes: in Minneapolis and other cities across America, scenes from Newark's racist playbook were repeated again and again: in the form of en-forced curfews, food shortages, tanks in the streets, attacks on unarmed citizens (by police, military, and armed militias), references to snipers, outside agitators, "insurrection," "left-wing radicals," and clarion calls for "law and order." Newark 1967: A Narrative in Black and White reads as history, memoir, current events, and cautionary tale. The text of the book is comprised of ten stories, most of them a chorus of voices, many dramatically different: "The Newspaper Stories," "John Smith's Story," "The Activists' Story," "The

Law Enforcement Story," "The Black Survival Story," "The Firemen's Stories," "The Eyewitness Stories," "The Grand Jury Story," "The Mother's Story," and "My Father's Story." On facing pages, images of events transpiring people on the ground are viewed through cutout openings within quiet-seeming domestic scenes. In this way, two realities are depicted: black and white, "high" and "low," the protected and the targeted. Within the pages of the book, which mimic newspaper stories and photos, the artist uses color to comment on color: while the white characters are foregrounded and printed in bold black ink, the black characters are viewed from afar—ghostly, barely there, an allusion to Ralph Ellison's "Invisible Man." A closer read of both sets of photos, however, reveals a more nuanced and parallel story: the double meaning behind the phrase "domestic unrest." [Artist statement] All text and imagery in "Newark 1967: A Narrative in Black and White was silkscreen-printed onto Schaeffer Graphic Board, with laser cuts by Sarah Pike of Freefall Laser. The book was bound by Lisa Hersey using hand-dyed Yukyushi paper for spine-lining and hinges. Period photographs of Cummins and her family are from the artist's personal collection. All original press photographs have been reproduced by kind permission of the Associated Press and The Newark Star Ledger, with the exception of the images facing The Grand Jury Story and The Black Survival Story, which are believed to be public domain." [colophon]

25. Cummins, Maureen. **Re-Categorized.** Pennsylvania/New York: Maureen Cummins, 2021. Limited Edition. Tight, bright, and unmarred. Halfbound, black cloth spine and tips, beige cloth boards, white paper label, black ink lettering, tipped in plates and ephemera on black leaves. Oblong 4to. np [16pp]. Illus. (color and b/w plates). Numbered limited edition of 20. Signed by the artist. Fine. Hardcover. (#10916) \$1,200.00

"In Re-Categorized, Cummins uses historical press photographs to explore the challenges faced by librarians and cataloguers in creating classification systems, especially for materials involving human subjects. While collecting documentation of displaced populations for the Friends, Peace, and Sanctuary project, Cummins found herself interested in the backs of press photographs. These surfaces resembled twentieth-century collages, with pasted-down copies of printed articles, rubber stampings, and handwritten classifications for filing purposes. As she examined the texts and images, Cummins noticed not only the reporters' red-baiting and jokey racism (the headline "Sun-thing in the air" is used to describe a displaced Vietnamese woman wearing a conical Asian hat), but another, more subtly disturbing pattern: descriptors used by cataloguers to identify subjects in the photographs, intended to

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facilitate easy retrieval, were later, as events progressed, crossed out and altered: for example, "KW-destinations," "Vietnam-People," "Germany-East-People," and Pakistan-People," became, respectively: "KW-Refugees," "Vietnam-North-Refugees," "Germany-East-Refugees," and simply "Refugees." In all but one of the twelve examples included in the book the word "people" was changed to "refugee;" in other cases, nuanced descriptors such as "war" and "revolt" were eliminated, along with the names of destination countries and countries-of-origin. Like the experience of war and trauma itself, rich human lives were reduced to and defined by loss." [Artist statement]

26. Cummins, Maureen. **Restart**. Pennsylvania/New York: Maureen Cummins, 2021. Limited Edition. Bright and clean. Aluminum hinged covered notepad, title etched in front flap, textblock 'clamped'. Oblong 8vo. np [65pp]. Numbered limited edition, this being Copy 9. Fine. Hardcover. (#10917) \$950.00

"In this collaboration with Iraqi artist and educator Yaroub Al-Obaidi, Cummins was drawn to cold, manufactured materials and processes—aluminum covers, vellum pages, typewritten text—to represent the experience of wartime displacement and resettlement. The project is based on an interview that Cummins conducted in 2018 with Al-Obaidi, in which he described his experience of being resettled in multiple countries, including the United States. Al-Obaidi likened the process to a computer that is broken and has to be restarted again and again. Inspired by this analogy, Cummins played with Al-Obaidi's text—breaking it, rearranging it, and repeating sections again and again, creating in the reader a mounting sense of frustration that only begins to mimic the author's experience." [Artist statement]*

27. Cummins, Maureen. **Retrospective**. Pennsylvania/New York: Maureen Cummins, 2022. Limited Edition. Tight, bright, and unmarred. Unusual structure, printed using a variety of techniques (silkscreen, letterpress, collage, digital printing, watercolor, and colored paper); archival hinged box with plexi-element to allow viewing when sealed. fo. 66pp. Illus. (color and b/w plates). Signed limited edition of 30 copies. Fine in Fine Archival Box. Hardcover. (#11218) \$2,750.00

Retrospective was designed and printed in the winter and spring of 2022, with typographic assistance from Kathleen McMillan. Inspired by the fact that I recently celebrated my thirty-fifth anniversary of making artist's books, Retrospective is a look back on my career. A delightful play upon the traditional catalogue raisonné, Retrospective also makes visual reference to scrapbooks, archives, and exhibitions. The text,

which culminates in a list of works printed from 1985 to 2021, is comprised of one-page vignettes that speak to a variety of subjects: growing up with books, my early art training and interest in book illustration, apprenticeships and early projects, the influence of history in my work, the role of travel and research in my practice, and a variety of topics which I hope will illuminate — for students, researchers, and collectors alike — the nature and scope of an artist's life.

The text of Retrospective is juxtaposed against a variety of images: actual and reproduced bookpages; a diary page from age 18 describing my desire to be a book illustrator; documentation of early art projects, edited-out images from editions; and photographs of seminal places in my career, including the Yolla Bolly Press, where I apprenticed; my first printshop, in Brooklyn; the American Antiquarian Society, where I was an artist-in-residence, and Kingait Studios, a printshop in the Eastern Arctic that I made a pilgrimage to.

Many of the stories included are from past lectures given to students. I recount the story of how I fell in love with letterpress (by pieing a case of type), how I bought my first press (at an estate sale for \$200), and how I was able to rent my first studio when I only had twelve dollars in the bank (a process I now refer to as Indiegogo before Indiegogo). I believe that an essential part of my role as an older artist is to demonstrate, with examples from my own life, the way in which being an artist is itself an ongoing act of creativity." [artist statement]

All text in Retrospective was printed letterpress onto sheets of Arches Cover. The accompanying images provide a rich sampling of artistic methods and materials, including silkscreen, letterpress, collage, digital printing, watercolor, and colored paper. The structure of the book — staggered pages which fan out like a card deck, allowing the viewer to see a slice of each image simultaneously — create a blur of color that invites the reader/ viewer to explore. The box which houses the book, specially designed and crafted by Jim Lee, contains a side piece which lifts up for easy access to and handling of the book. The cover of the box, constructed out of plexiglass and laser-etched by Sarah Pike, allows the book to be displayed even when it is safely stored.

28. **The Daily Citizen [Union Response Wallpaper Edition]**. Vicksburg, MS: Daily Citizen, July 4, 1863. First Edition Thus. Light even toning, fold marks (12 panels), cello-tape professionally removed from back lateral folds and folds supported with Japanese mending paper, small bit of cello at top, several small pinholes, printing poorly registered (last line of text at bottom of sheet), else clean and bright. Pale blue floral wallpaper

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print at rear, black ink text at front. Approx. 11.5x19"
Very Good. Broadsheet. (#9679) \$7,500.00

*The most famous edition of the Daily Citizen was its last, June 2 *and* 4, 1863. The publisher, J. M. Swords, was confident that while General Grant had besieged the city for weeks, it would not fall to him and, moreover, that he and the Union would soon be forced into ignominious retreat by the arrival of General Joseph Johnston and the Confederate army. Swords, in an effort to rile up his Vicksburg readership and embolden them to stand strong, issued a snarky rebuke of General Grant in the July 2 edition of the paper:*

On Dit--That the great Ulysses--the Yankee Generalissimo, surnamed Grant--has expressed his intention of dining in Vicksburg on Saturday next, and celebrating the 4th of July by a grand dinner and so forth. When asked if he would invite Gen. Jo. Johnston to join he said 'No! for fear there will be a row at the table'. Ulysses must get into the city before he dines in it. The way to cook a rabbit is 'first catch the rabbit' &c.

When Vicksburg fell, two days later on June 4th, Union soldiers found the June 2 copy still locked in the press, they famously added a small note and printed a handful of a 'new edition'. The Library of Congress describes the work and its significance as follows:

"The Daily Citizen was edited and published at Vicksburg, Mississippi, by J.M. Swords. Like several other Southern newspapers of the Civil War period its stock of newsprint paper became exhausted and the publisher resorted to the use of wallpaper. On this substitute he printed the following known issues: June 16, 18, 20, 27, 30, and July 2, 1863. Each was a single sheet, four columns wide, printed on the back of the wallpaper.

On July 4, Vicksburg surrendered, the publisher fled, and the Union forces found the type of the Citizen still standing. They replaced two-thirds of the last column with other matter already in type, added the note quoted below, and started to print a new edition. Evidently, after a few copies (how many is unknown) had been run off, it was noticed that the masthead title was misspelled as "CTIIZEN." The error was corrected, although the other typographical errors were allowed to stand, and the rest of the edition printed.

*"NOTE
July 4, 1863*

Two days bring about great changes, The banner of the Union floats over Vicksburg. Gen. Grant has "caught the rabbit." he has dined in Vicksburg, and he did bring his dinner with him. The "Citizen" lives to see it. For the last time it appears on "Wall-paper." No more will it eulogize the luxury of mule-meat

and fricassed kitten -- urge Southern warriors to such diet never-more. This is the last wall-paper edition, and is, excepting this note, from the types as we found them. It will be valuable hereafter as a curiosity."

The prophecy contained in the note has been fulfilled. The original copies are treasured, and there have been over 30 reprints of this issue. Since many copies of the reprints exist, they have little monetary value. The genuine originals can be distinguished by the following tests:

Single type page. 9 1/8 inches in width by 16 7/8 inches in length.

Column 1, line 1, title, THE DAILY CITIZEN, or THE DAILY CTIIZEN in capitals, not capitals and lowercase, or capitals and small capitals.

Column 1, line 2, "J.M. Swords,.....Proprietor." Notice the comma (or imperfect dot) and six periods. Column 1, last line, reads: "Them as they would the portals of hell itself."

Column 3, line 1, reads: "Yankee News From All Points."

Column 4, line 1, reads: "tremity of the city. These will be defended."

Column 4, paragraph 3, line 7, first word is misspelled "Secossion."

Column 4, article 2, line 2, word 4 is spelled "whistle."

Column 4, last article before Note, final word is printed with the quotation mark misplaced, 'dead' instead of dead". Column 4, Note, line 1, comma following the word "changes" rather than a period."

The Library of Congress identifies 5 known copies of the issue printed on June 4th, 1865, and we are very pleased to offer this one. Though reprints are widely available (and often misrepresented in the market as 'true'), those original to the press are genuinely rare.

29. de Plancy, Jacques Collin. **Dictionnaire Infernal** Repertoire universel des etres, des personnages, des livres, des faits et des choses qui tiennent aux apparitions, aux divinations, a la magie, au commerce de l'enfer, aux demons, aux sorciers, aux sciences occultes, aux grimoires, a la Cabale...aux contes populaires, aux pronostics, et generalement a toutes les fausses croyances, merveilleuses, surprenantes, mysterieuses ou surnaturelles, etc. Paris: Henri Plon, 1863. SIXième Edition. Minimal edgewear, chips, else tight, bright, and unmarred. Quarter calf over boards, marbled endpapers, [+500 pp], 550 engraved illustrations. In French. Illustrated by Louis Le Breton. Very Good+. Hardcover. (#11204) \$4,500.00

"Dictionnaire Infernal was first published in 1818, with six reprints between 1818 and 1863. Across nearly 600 pages Collin de Plancy (1796-1881) attempts to provide an account of

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all the knowledge concerning superstitions and demonology. He describes a large variety of demons, such as Asmodeus, Azazel, Bael, Lucifer. He also includes historical figures associated with the occult or free thought from various kings and queens to Napoleon and Nostradamus... [Translation of title page] *Infernal Dictionary, or, a Universal Library on the beings, characters, books, deeds, and causes which pertain to the manifestations and magic of trafficking with Hell; divinations, occult sciences, grimoires, marvels, errors, prejudices, traditions, folktales, the various superstitions, and generally all manner of marvellous, surprising, mysterious, and supernatural beliefs. All together, across nearly six hundred pages, Collin de Plancy provided entries for sixty-five different demons, including favorites from the pages of Dante, Milton, and others, such as Asmodeus, Azazel, Bael, Behemoth, Belphegor, Belzebuth, Mammon, and Moloch. The most interesting edition of the text is the final one of 1863, illustrated with exactitude by le Breton, whose brilliant Doré-esque engravings elevate the work beyond the relative staidness of previous editions. Collin de Plancy did not just convince himself that demons were real, but indeed he developed a wish to control them through language, a desire as fervent as that of his Enlightenment forebears to categorize and define words and ideas in dictionaries and encyclopedias.*"

30. de Sade, Marquis; Blaine, Mahlon (illus); Feinstein, Samuel (binder). **Justine [Design Binding]**. Paris: Les Editions du Courrier Graphique, nd [[2016]. Limited Edition/Unique. Tight, bright, and unmarred. Full black Morocco (goatskin). The insides of the boards were then infilled with 20pt marbled archival card and binding tooled with 23K gold leaf using egg-glaire, and onlays of deep red and undyed goatskin. 12mo. 206pp. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#9275) \$3,250.00

Collection "Le Ballet des Muses". English translation. "In keeping with what I often do on books of a questionable nature, I use color and suggestive shapes to allude to the content. The freehand dots mimic the illustrations, and the expressive endpapers were marbled by me." [artist statement]

31. **Debauched: Witchery and Devilry Vol 1 (First Spell)**. Sweden: S.S.C. GRIM ROAR, 2019. First Edition. As new. 384 pp + illus. (mostly color); limited edition of 1000. Black boards with heavy gloss clay coat. Fine, no jacket, as issued. Hardcover. (#11171) \$185.00

"During the height of the turned-on 1960s and 1970s Occult explosion, even the under-the-counter men's magazines got in on the act and began a surreal exploration of the haunting netherworld of witchcraft and Satanism. This book reveals a

world of obscure and controversial magazine culture of witchcraft erotica and psychotronic theater. A few salacious titles and images on the internet sparked imaginations, and strongly inspired bands in the doom/black/heavy metal genre, eventually these alluring images found their way to record covers and T-shirts, but mostly remaining shadowy, mysterious, and elusive. The original magazines so impossible to hunt down that their very existence seemed an urban myth, but in essence are considered under-the-counter publications. This massive 384 pages deluxe hardcover book is a glimpse into a vast and shocking world including the Satanic witch black mass performance of the Church of Satan and Anton LeVay, burlesque occult, erotic witchcraft photography...These artifacts come from a bygone era promoting sexual revolution and freedom with overt and unholy occult themes. Includes a thorough review and collector's guide of each rare publication as well as illuminating essays on the subject."--Publisher summary. OOP.

32. Dewey, John, editor. **Brimstone: A Journal of the Ancient Brotherhood of Satan** Volume I - Number I -- Volume IV - Number IV. Malden, MA: [Daimon Egan], 1989-1991. First Edition. Collection includes four staplebound doublesided typescript photocopied newsletters in very condition with red and black paper cover, some sun fading. Illustrations throughout. Various paging. Very Good+ in Wraps. Staplebound. (#10304) \$350.00

"John Dewey first joined the Church of Satan in 1970 and is today an Adept in the Temple of Set. Also known by his magickal name of The Daimon Egan, he is editor of Brimstone Quarterly, journal of the Ancient Brotherhood of Satan (ABOS). The purpose of ABOS is described as being to "change consciousness by known ignominious methods", "to restore Satan's proud legacy and to resurrect His traditional role as 'The Adversary'. To unleash all the Powers of Hell. Igniting chaos to achieve freedom from tyranny." ABOS follows the tradition of the early German order, the Fraternitas Saturni. Their philosophy is described as 'Nietzschean Thelemism.'" Includes correspondence, news, and much coverage of the conflicts between the Temple of Set and Anton LaVey's Church of Satan. The fourth issue, largely taken up with a critique of LaVey, includes an interesting passage on the relationship to the Situationists and Satanism. Also includes a letter to the editor from Ian Read from Chaos International, Sol Invictus fame and features of the art of Jeff Gaither, artist for the Misfits, Guns N' Roses, Van Halen, Insane Clown Posse, and GG Allin, including over 400 album covers. Scarce copies, did continue into a second volume.

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33. [Doyle, Arthur Conan; Joseph McCabe]. **Verbatim Report of a Public Debate on "The Truth of Spiritualism" between Sir Arthur Conan Doyle and Joseph McCabe.** London: Watts & Co., 1920. First Edition. Tight, bright, and unmarred. In very good visible condition. Octavo. vi + 58 pages. Very Good+ in Wraps. Original Wraps. (#9585) \$175.00

The text of a debate held at the Queen's Hall, London, on March 11, 1920; Sir Edward Marshall-Hall, K.C. in the Chair .

34. Emerson, Ralph Waldo [text]; Cooksey, Gabby [art/printing/binding]. **Blight [Artist Book/Design Binding].** Tacoma, WA, 2020/2022. Limited Edition. Tight, bright, and unmarred. Blue goat skin leather and brown paper hinges in a panel binding with hand sawn brass cut outs attached with 86 flush rivets, gilt lettering, brown paper pastedown and soft case [the design is an image of roots taken from the text block and with added layers], letterpress printed with handset type on inkjet photo transfers, silkscreen printed panels, and acrylic painted Kozuke paper (printing completed at Springtide Press with assistance from Jessica Spring). 4to. np. Illus. (color plates). Numbered limited edition of 28. Signed by the artist. Unique copy. Fine in Fine Archival Box. Hardcover. (#11156) \$7,500.00

Quiet, sophisticated, and remarkably powerful, Gabby's newest work is an exquisite blend of book art and binding. Gabby has, from early in her career, gone beyond her roots in design binding, creating the text, art, and printing for several books now. Just as her design bindings push limits and explore possibilities, so does her art and print work. It is a remarkable evolution.

"Ralph Emerson wrote this poem, "Blight", in July of 1843. He spoke out on climate change and the ways we could shift course by not blindly following others. In describing his travels to Europe while writing on life and nature, Emerson said, "same faces under new caps and jackets, another turn of the old kaleidoscope."

I took some liberties with Emerson's poem, surrounding his words with photographs captured at Owen Beach in Washington state on a rainy winter day in 2019. This public beach, in the middle of an urban old-growth forest, will close for a year beginning in fall of 2020 to mitigate the effects of climate change and rising sea levels. Emerson's words of anger and disappointment at environmental destruction only resonate more with our current climate of melting glaciers and raging fires. As we continue to twist the kaleidoscope, I remain optimistic we will find a way to rearrange these fragments and improve the view for future generations." [artist statement]

N.B. Currently on tour as a Design Bookbinders UK competition award winner. Will be available for delivery in March of 2023.

35. **The Form of Solemnization of Matrimony [together with] Royal Bijou Birthday Book. A Selection from the Poetical Works of Shakespeare, Wordsworth, Hood, Tennyson...** London: Eyre & Spottiswoode, 1903/1905. First Edition Thus. Light shelf/edge wear, small mounting burn at gutter of Sol, discrete notations in Birthday, else tight, bright and unmarred. Red or tan leather, sterling silver mounted palquette, aeg. 32mo. 64pp; 376pp. Very Good. Limp Leather and Sterling Silver. (#11206) \$475.00

*Both volumes show hallmarked silver palquette to upper cover showing five cherubs mounted to red or tan leather covers. Birmingham, maker L&S - probably Levi & Salaman. The images are very similar, but are *not* the same tool, interestingly.*

*Both book issued by Eyre, who produces many iterations over the years. This pair is interesting in part because the palquettes are *very* similar but not identical...speaking to the replication and reworking of plates broadly, and not printing alone. As the majority of their offerings were religious, the non-religious example of a silver bookbinding is considerably less common.*

36. **Framed Oval Memorial Needlework.** New England, nd [circa 1800]. Unique. Light wear to frame, paper frame backing loss (and not currently replaced as it allows inspection of the quality of the needlework), else bright and clean. Frame: 17.5"x15", image: 11.5"x9". Near Fine. (#11173) \$1,750.00

Circa 1800 pictorial needlework, depicting a lady in mourning, marked "To the Memory of Mrs. Fran Marshall" with inked in "Died Nov 3rd, 1790, AE 30, this is inscribed by her daughter, FM", under eglomise glass and housed in a lemon gold rectangular frame.

A really exceptional example of the art, in unusually lovely condition.

37. Gaffigan, Jim; Richards, Sean [binder]. **Food: A Love Story [Design Binding].** New York: Crown Archetype, 2014. First Edition. Signed by the author, else tight, bright, and unmarred. Green leather spine, red leather boards, two raised bands, leather decorative inlays, gilt lettering, marbled endpages, aeg. 8vo. 340pp. Illus. (b/w plates). Signed by author. Fine in Fine Archival Box. Hardcover. (#9574) \$2,500.00

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An unusual art binding by S. Richards, who loves food nearly as much as binding. In this case, the result is a wonderful portrait of the author as a roasted chicken.

38. Gaines, Thomas Robert. **The Magic of Breath Power of Breath.** Lynn, Mass.: Concord, Mass., 1935. First Edition. Tight, bright, and unmarred. Marginal sunning. Original green velvet wrappers, 46pp, inscribed by the author. Very Good+. Softcover. (#11100) \$100.00

Early study on vitalic breathing techniques for health and wellness by former official breathing instructor for the New York City Police Training Academy.

39. Gallagher, Brenda; Curry, Colleen [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. 105mmx133mmx20mm 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 "Shitt'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.

40. Ghríofa, Doireann Ní (poetry); Maher, Alice (art). **Nine Silences [Deluxe Edition].** Dublin: The Salvage

Press, 2018. Limited Edition. Printed in an edition of 80 books. Copies numbered 1 – 50 have been bound in marbled paper over boards, housed in a transparent perspex slipcase. Four similar copies marked i – iv are for collaborators. Copies lettered A – Z have been half-bound in salmon leather and marbled paper and are presented, accompanied by a folded down printing of the complete woodcut (on 120 gsm Zerkall), in a cloth covered solander box. Presented in a cloth covered solander box, accompanied by a folded print, copies A – Z make up the deluxe edition. Fine in Fine Archival Box. Hardcover. (#9868) \$2,500.00

"In this series of poems, Doireann Ní Ghríofa responds to art by Alice Maher. Nine Silences is a consideration of the embodiment of female silence, mermaids, and the monstrosity of the feminine, deepening into an exploration of the otherness of female desire and domesticity." [artist statement]

Designed, typeset and letterpress printed by Jamie Murphy with great assistance from Sarah O'Neill, Lorcan Rush and Lauren Shannon O'Brien at Distillers Press, NCAD, Dublin. The type is hand-set in 14 and 24 point Méridien, designed by Adrian Frutiger in 1954 (this foundry type released by Deberny & Peignot, Paris, 1957). Alice Maher's fragmented woodcut has been printed from scorched and brushed ash. The 150gsm Hodgkinson handmade paper was produced for the Stanbrook Abbey Press in 1974 and kept dry until now by John Purcell in London. The marbled paper design has been prepared by Jemma Lewis using Irish Carrageen Moss. The bindings were executed by Tom, Pat, Tommy and Patricia Duffy at their workshop in Dublin's Five Lamps area.

41. Gilligan, Rich [photos]. **Town [Deluxe].** Dublin: The Salvage Press, 2018. Limited Edition. Copies marked 1 – 50 are bound in painted cloth over boards, housed in a cloth slipcase. Similarly bound, copies marked i – iv are intended for collaborators. Copies lettered A – Z are bound in full alum tawed goat and are each housed, accompanied by a portfolio containing eight additional photographic prints, in a painted cloth covered solander box. Presented in a painted cloth covered solander box, accompanied by a portfolio of prints, copies A – Z make up the deluxe edition. 4to. Printed in an edition of 80 copies. Fine in Fine Archival Box. Hardcover. (#9869) \$4,500.00

"Designed, type-set and letterpress printed by Jamie Murphy at Distillers Press, NCAD. The type is Adrian Frutiger's Méridien printed here in 14 and 24 point (the 'normal' weight was released by Deberny & Peignot in 1957 followed by the italic in

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1966). Rich Gilligan's photographs were captured in Dublin city over the last days of 2017. They have been enlarged by hand from the 35mm negatives onto resin coated Ilford MGIV by Barbara Wilson at her darkroom in London. The water-marked 200 gsm handmade paper was commissioned for this book from the Velké Losiny Mill in the Czech Republic. The bindings were executed by Craig Jensen, assisted closely by Marc Hammonds, at BookLab II, San Marcos, Texas." [artist statement]

42. Goddard, Robert Hutchings; Meuter, Roland (binder), Gschwendtner, Arno (designer). **The Autobiography of Robert Hutchings Goddard, Father of the Space Age. Early Years to 1927 [Design Binding]**. Worcester, MA: St. Onge, 1966/2019. Limited Edition. Tight, bright, and unmarred. Meteorite binding, 8-cent Gaddard US postage stamp tipped in, frontispiece; special endpapers illustrated with rocket blueprints, aeg; gray paper slipcase with beveled brown leather foreedge; this copy includes a second portrait engraving on the inside of the rear cover exposed by a cut away in the pastedown. 72x53x9mm. 85pp. Numbered limited edition of 1,926 copies, this being 1527. Fine. Hardcover. (#10021) \$7,000.00

The original book was produced in honor of the fortieth anniversary of the launching of the first liquid-propellant rocket in 1926.

This unique iteration is bound in a Muonionalusta meteorite binding with engraved lettering and an engraved portrait of Goddard on the front cover, gilt lettering to spine. Concept by Arno Gschwendtner and bound by Roland Meuter, Switzerland, 2019, one of three bindings (and one artist proof binding).

The book's colophon states, "One thousand nine hundred twenty six copies of this book were printed by Joh. Enschedé en Zonen, Haarlem, Holland, and bound by Proost en Brandt N.V., Amsterdam, Holland to commemorate the fortieth anniversary of the launching of the first liquid-propelled rocket at Auburn, Massachusetts, March 16, 1926".

A copy of this book (original bound in full blue calf with gilt lettering and a portrait of Goddard to the front cover) was taken in 1969 on the first space launch to the moon (Apollo 11). When the handsome leather volume, returned from space, Edwin "Buzz" Aldrin, Jr., commander of the spacecraft, presented the copy to The Goddard Library at Clark University in Worcester, Massachusetts. There the celestial object remains today. [Bondy, p170; Bromer/Edison, p165] The making of a meteorite bookbinding by Arno Gschwendtner:

" The time and thought that went into the planning of this unique meteorite bound book was incalculable. I am sure it was

much more than 100 hours in the last two years. Finding the perfect meteorite was the first formidable obstacle. I purchased numerous pieces of different meteorites to select the perfect one. I searched each meteorite to appreciate the difference in sizes, shapes, and thickness. I investigated how they would look when they were polished and etched with nitric acid or plated with Rhodium or gold.

For me the perfect meteorite has to be a Pallasite or an iron meteorite.

The Cape York iron meteorite is very nice, but the pattern is too big for a miniature book binding. And the most beautiful and oldest iron meteorite with the best Widmanstätten pattern - not too big and not too small - is the Muonionalusta meteorite which fell over a million years ago. And it was the perfect size for the perfect cover.

I previously had tried a Pallasite-binding and had bought one Pallasite that was tried to be cut in a slice. I was the most beautiful Pallasite – The Esquel. But it broke at one corner. And the slice was still too thick for a miniature book....

To try slices with other Pallasite pieces it is now quite difficult because beautiful pieces are rare to find and they are very, very expensive.

But the bigger problem was in cutting the perfect slice – if it was too thick (like mine that I tried) it looks clumsy like a brick as a binding. And if it is too thin – it breaks. And the Olivine in the Pallasite meteorites breaks very easily.

It would be possible to do a Pallasite inlay in the binding – but the visual look was just not at all pleasing.

Finally, I found someone who could properly cut a Pallasite into a correct size. He had already done a with a pocket

knife handle.

But the prices were absurdly high. The cheapest pocket knife costs 30,000 Euros!!! I believe he had to cut many slices

of the Pallasite until one slice was exactly right and not broken. And a book? Well, that might cost a little less...

However the next problem with a Pallasite is that the edges are rounded. It is not possible to cut a pallasite with sharp corners. Round edges have the wrong look on a miniature book.

Finding the perfect meteorite was, of course, only half of the task. Locating a trained craftsman who could slice the meteorite was quite difficult. It had to be someone who could delicately slice to the perfect thickness of only 1 mm. After an exhaustive search I found an old-world craftsman who was experienced in meteorite handling and processing. This skilled artisan cuts and etches meteorites for the dials for Rolex and Jaeger LeCoultre wrist watches. He only uses the best quality meteorites. They have very few inclusions, are nearly flawless,

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and are the finest that can be attained in any market. The next question was to find a minibook that is worth being bound in a meteorite - not too small and not too tall. At a 10 cm tall book a meteorite binding looks too big - a little bit like a brick. The book will also be too heavy and it doesn't fit very well as a book. At 5 cm size it is too small and the surface is not large enough to see the wonderful pattern of the meteorite.

About 7 cm x 5 cm would be perfect for a binding. And the Goddard minibook fit that requirement. All of the elements of a perfect marriage of subject matter, ultra-rare material and the consummate artist combined in the Muonionalusta meteorite Robert Goddard book. Just the mere act of holding the meteorite bound book in your hand gives the sense that this is no ordinary miniature book. This is a true work of art. And is now the center of my own collection of miniature books.

The key was finding the perfect subject matter and, of course, the topic had to do something with meteorites or space.

St. Onge books are among the best made miniature books in the world. From paper choice to printing and binding, they are as close to perfect as one can get. On the Robert Goddard book there is this wonderful gold printed circular text and profile of Goddard on the front binding. And the subject is of the biography of one of the most famous rocket scientist, the father of rockets and the space age. It was a perfect fit for a meteorite bound book.

It was important that the special meteorite bound book remains true to the original design of Achille St. Onge. So, I insisted that the meteorite book would have the same title on the spine, the same type, and the same design as on the original. I talked to several companies to see if they could do this as well as to some jewelers and goldsmiths. But none of them had the right skill or confidence to take on this kind of a delicate project. Fortune finally shined on me when a friend gave me the name of a company in Switzerland who could engrave anything on any surface, who had experience engraving on meteorites and who could guarantee the integrity of the meteorite would stay intact. And the company was also comfortable with slicing and then engraving on a meteorite only 1 mm thick! The finished product far exceeded my wildest dream of perfection.

This project has been years in the planning, has required painstaking research, but has been a true labor of love.

I am very proud to offer to you this rare chance to own a part of the history of mankind's adventure into space and of the stars themselves."

43-45 Withdrawn.

46. 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 Moroccan goat complete with flea bites and scratches (some highlighted 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.

47. Green, William H. **Ornamental Calligraphy [Prison Art]**. Mass, 1868. Unique. Minor wear to frame, else bright and clean. In mitered grain painted frame, under glass. 15"x10.75", image: 12"x7.75 Very Good. (#11170) \$7,500.00

Framed Decorative Calligraphy by convicted wife-murderer Rev. William Harrison Green of West Cornwall, Connecticut, lech, polygamist, PT Barnum politician. He convicted of poisoning his second wife with strychnine for her money, sentenced to be hung Dec 4, 1868, a sentence reduced to life imprisonment in 1869, in Litchfield Jail. He produced these sheets to sell for a "small consideration." In addition to the rather creepy lovebirds and portrait of a woman, he has written the rather cryptic inscription: "Communications - Running Hand - 1868 - Denmark - London - Mammion - Communion - Money - Honey", along with a hex circle.

History/Biography:

"The Rev. Mr. Green is passing his time very quietly in jail, just now. He has gone into the ornamental penmanship and illuminating business, and furnishes specimens for a small "consideration," some of which are quite highly colored and artistic. We hear he is much grieved at the unfraternal conduct of the clergymen of our village. Circumstances have prevented his calling on them, and none of them have ever visited them."

"The trial of the Rev. William H. Green of Cornwall for murder excited a very general interest.

In 1865 Mr. Green resided in Centerville, NY., in the character of an itinerant Methodist preacher, and about that time he

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married a woman with whom he lived several months occupying with her the parsonage of the parish wherein he preached. In 1866 he abandoned this wife and married a young widow who had a small amount of property amounting to some twelve or fifteen hundred dollars. In the spring of 1867 he came to Connecticut and took the stump for P. T. Barnum who was then running for Congress on the Republican ticket. He was esteemed a very powerful preacher and his political arguments were eloquent and convincing, he also lectured on temperance and was an evangelist and held revival meetings in different places. After a time he joined his second wife's brother in West Cornwall and engaged with him in the general country store business. Mrs. Green was in feeble health with consumption and grew rapidly worse. On the evening of May 6, 1867 she was attacked with spasms and died just after midnight. From certain suspicious circumstances and subsequent conduct of Green, suspicion was aroused to the cause of her death.

About the middle of June her body was exhumed and the stomach and liver sent to Prof. Barker of New Haven for examination who found traces of strychnine in those organs. Green was arrested and sent to Litchfield for safe keeping without a mittimus [a warrant issued to a sheriff commanding the delivery to prison of a person named in the warrant] and of course was not locked up. While under keepers here his brother-in-law called upon him and informed him of the result of the analysis. Green concluded that his residence at the jail was not desirable at least on his part and made his departure therefrom unknown to the authorities and was for a few days in parts unknown. In a few days he reported at West Cornwall where he was formally arrested and attempted to save the State the trouble and expense of three trials by cutting his throat with a pocket knife in which he was not entirely successful. He was bound over to the Superior Court for trial and in November 1867 was tried for the crime and convicted of murder and sentenced to be hung on December 4th, 1868.

His case was carried to the Supreme Court and a new trial granted him on the ground of newly discovered evidence. In January 1869 he was again before the Superior Court and the new trial resulted in a disagreement of the jury, but in September of that year the third trial was had and the jury returned a verdict of guilty of murder in the second degree. He was sentenced to State Prison for life September 25, 1869, where he died." [Kilbourn, Dwight. *The Bench and Bar of Litchfield County, Connecticut, 1709-1909*. 1909]

48. Gypsy Witch Fortune Telling Playing Cards. Cincinnati, OH: United States Playing Card Co., [1950-1960]. Reprint. Slipcase brown felt box shows wear and fading, gilt titling, otherwise complete, vg. Booklet intact, cards are bright and unmarred in color

lithography. In original two-piece, top-lid cloth-covered box with duplicate cards on box verso, with instruction booklet in English. Comprises 55 numbered cards including, 2 Jokers, advertisement. Very Good+. Original Wraps in Box. (#11183) \$55.00

Gypsy Witch Fortune Telling Playing Cards deck provides an easy-to-learn method of divination. Each Gypsy Witch card is numbered and displays a pictorial illustration of the card's symbolic meaning. Individual meanings of the cards are also written on the card faces. The 55-card pack includes a small instruction booklet with two methods of laying out the cards for a short reading, and a long reading. The significance of each card is determined by its context and position in the layout. Cards are based on the divination system attributed to Mlle Lenormand, the celebrated 18th century French mystic and fortuneteller. The cards were first introduced in 1903 and have been published continuously since.

49. Hagner, Dirk. **The Mask of Evil [Artist Book]**. San Juan Capistrano, CA: Inkswine Press, 2021. Limited Edition. Tight, bright, and unmarred. Quarterbound black Kraftex leather over blue hand-made paper covered boards, gilt lettering, multi-color woodblock prints, letterpress type. fo. np [12pp]. Illus. (color plates). Numbered limited edition of 10 books. Signed by the artist. Fine.. Hardcover. (#10993) \$2,800.00

"Brecht's The Mask of Evil reveals beautifully the problem of being angry and hateful in this world: it's straining and a lot of effort – exactly what it looks and sounds like. Here it is interpreted with anxious typography, juxtaposed with calming organic wood textures." [artist statement]

"Because I arrived at making books from being a printmaker I find myself to be a book artist rather than a book binder. As an artist I have chosen printmaking as my medium. I get excited about ink and paper. The textures, the subtle build-up of sheen in successive ink layers, the gentle dimensionality impressions leave on the sheet, the feel of the printing blocks, the sounds and scents – it's the whole mix. It is seductive, challenging, often surprising, and always exhilarating. Printmaking and book arts share the same birth mother. Artists books can beautifully showcase a suite of prints; types enrich the work graphically. Sometimes the work is type driven, which I often think of as mark-making. Books substantially aid me as printmaker, provide context, impart rhythm and a pulse, and provide a tangible dimensionality not commonly found in printmaking alone. In employing traditional and exploring new methods of image and book making the results connect us to our past and keep it relevant. It allows us to speak with a contemporary voice grounded in the human experience." [artist statement]

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50. Hagner, Dirk. **Pain du Monde [Artist Book]**. San Juan Capistrano, CA: Inkswine Press, 2022. Limited Edition. Tight, bright, and unmarred. Quarterbound, tan Kraftex leather spine, hand-made paper over boards, black ink label; graphite frottages on vellum sheets over gold foil titles on 140 lbs rag paper. fo. np. Illus. (b/w plates). Numbered limited edition of five. Signed by the artist. Fine. Hardcover. (#10992) \$3,200.00

"A series of 11 exquisite graphite rubbings of breads from around the world. All pieces are one-of-kind images, gathered in a hand-made book binding. This project combines the oldest cultural staple of human kind, bread, with the oldest way of printmaking, rubbings, or as printmakers call it, frottage." [artist statement]

"Because I arrived at making books from being a printmaker I find myself to be a book artist rather than a book binder. As an artist I have chosen printmaking as my medium. I get excited about ink and paper. The textures, the subtle build-up of sheen in successive ink layers, the gentle dimensionality impressions leave on the sheet, the feel of the printing blocks, the sounds and scents – it's the whole mix. It is seductive, challenging, often surprising, and always exhilarating. Printmaking and book arts share the same birth mother. Artists books can beautifully showcase a suite of prints; types enrich the work graphically. Sometimes the work is type driven, which I often think of as mark-making. Books substantially aid me as printmaker, provide context, impart rhythm and a pulse, and provide a tangible dimensionality not commonly found in printmaking alone. In employing traditional and exploring new methods of image and book making the results connect us to our past and keep it relevant. It allows us to speak with a contemporary voice grounded in the human experience." [artist statement]

51. Hiaason, Carl; Curry, Coleen [binding]. **Razor Girl [Design Binding]**. New York: Knopf, 2019. Unique. Tight, bright, and unmarred. Staple binding with calf skin cover affixed to text with 15 wire staples threaded through metal and parchment tackets. Calf skin is hand-dyed, debossed, tooled and painted. Sewn onto cover are 23 blunted, sanded, and painted razor blades. Hand tooled and acrylic painted title recto. Doublures made of embossed and airbrushed suede with 3 additional razor blades. All edges airbrushed with acrylics. Airbrushed paper fly leaves. Original dust jacket bound with book block. 8vo. 333pp. Fine in Fine Archival Box. Hardcover. (#10478) \$2,250.00

"The events in story spiral wildly out of control with razor sharp wit and I wanted to play on the title with a whimsical cover. I have a huge jar filled with used razor blades from a machine that I use to pare leather and decided to secure these

onto a leather cover. The leather staple binding style is a throwback leather bomber jackets and embossing the leather with sandpaper is a nod to the sand selling scheme in the story." [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.

52. Hiebert, Helen. **50 Revolutions**. Edwards, CO: Helen Hiebert Studio, 2015. Limited Edition. Bright and unmarred. Folded paper with watermarked onlay, paper and thread sculptural element, wooden box. 8vo. np. Illus. Numbered limited edition of 35, this being 9. Fine in Fine Box. (#9846) \$875.00

"This book represents the 50 revolutions I've taken around the sun and my thoughts on motherhood. The book includes: a Mapping Motherhood print with fifty rings, each containing a handwritten word; and a miniature Mother Tree with two single strands of crocheted mother's milk." [artist statement]

53. Hiebert, Helen. **Intensio**. Edwards, CO: Helen Hiebert Studio, 2021. Limited Edition. Tight, bright, and unmarred. Paper wraps, embroidered elements, handmade paper; grey cloth box, printed labels. 8vo. Numbered limited edition of 25. Signed by the artist. Fine in Fine Archival Box. Original Wraps. (#11234) \$2,800.00

Hiebert here explores string draws and structure forms. Here work with thread and paper is always extraordinary and thus she continues...

From the colophon: "Helen Hiebert created all of the handmade paper in this book with a 90% cotton rag/10% abaca fiber blend. She composed the string drawings and stitched them with the assistance of Will Katauskas. The end sheets are machine stitched. Tom Leech printed the text at the Press at the Palace of the Governors in Santa Fe, New Mexico from polymer plates made by Boxcar Press. The typeface is Dante. Claudia Cohen bound and boxed the book. Intensio was

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designed and produced by Helen Hiebert Studio in Red Cliff, Colorado in 2021. [colophon]

54. Hiebert, Helen. **Tangential**. Edwards, CO: Helen Hiebert Studio, 2017. Limited Edition. Tight, bright, and unmarred. Handmade, watermarked paper boards, textblock incorporates watermarked paper, cut paper, and embroidery. 4to. np. Illus. (colored plates). Numbered, limited edition of 30. Fine in Fine Archival Box. Hardcover. (#9847) \$2,400.00

"After viewing (and handling) the 1570 edition of Euclid's Elements of Geometry at the Denver Public Library, I was drawn to Chapter II, which focuses on polyhedra. I am intrigued by the many ways in which a flat sheet of paper can transform from two- into three-dimensions. I was drawn to the tiny flaps glued into the pages of the old copy of Euclid's Elements, which allow the reader to explore the physical relationships between lines, angles and surfaces." [artist statement]

55. Hopkins, Gerard Manley; Stackpole, Julie [binder]. **Poems [Design Binding]**. London: Folio Society, 1974/1977 [Binding 1981]. Second Printing/Unique Binding. Hint of glue staining at rfe, else tight, bright and unmarred. Traditional full leather binding in emerald green Niger goatskin; geometric tooling across full cover in gilt and black; worked silk headbands, teg; endpapers in Japanese tissue over purple paste papers by the binder. Purple cloth rounded spine slipcase and sleeve, sleeve lined with felt, green leather spine label, gilt lettering. Small 8vo. 163pp. Illus. (b/w plates). Index. Fine in Fine Custom Slipcase. Full Leather. (#5458) \$1,500.00

Art binding by Julie H.B. Stackpole, a fine hand bookbinder based in mid-coast Maine. After getting a BA at Kirkland College, Julie Beinecke Stackpole studied bookbinding with Kathryn Gerlach in Vermont, in Ascona Switzerland, at the Camberwell School of Arts & Crafts in London, and with Roger Powell in England. She established her studio, the Merlicorn Bindery, on Nantucket in 1975, which she moved to Maine in 1985. She specializes in one-of-a-kind creative fine binding, all aspects of rare book restoration, and general hand bookbinding. A elegant example of this binder's earlier work.

56. **Training Kit Demonstrating How to Blow Glass Eyes**. Wiesbaden, Germany: F.Ad. Müller Söhne, nd. [circa 1880]. Light shelf/edge wear, one 'extra' item has small chip (set Fine), bright, and unmarred. Black leather over board box, black velvet lining at base, padded silk lining to top, black ink lettering; mutiple glass objects. 6.5x8" Near Fine. (#11208) \$9,500.00

Small locking kit contain what amounts to a step by step lesson in how glass eyes are/were made by the company. Six eyes at various stages are mounted in protective channels while a seventh is completed and in a small enclosure. Laid in are various small smaples of the glass used and glass tools used in the process. There is a printed list on card stock identifying 8 objects and a mss notation adding a 9th.

While glass eye 'displays' from this period [very] occasionally appear on the market, we have never seen and find no record of one of these kits. They were, from the look, produced in number...however, their fragility and their...ephemal...nature seems to have caused most to disappear. A simply spectacular bit of ophthalmology history.

F.Ad. Müller Söhne is a family company now in its fifth generation. "The company was formed in Thuringia, Germany in 1860 and was moved to its present location in Wiesbaden near Frankfurt twelve years later. The company was early involved in the development of artificial eyes. The sons of the company's founder described already in 1910 in the book 'The Artificial Eye' the technique that in its basis is valid still today. The different glass materials used for the production of artificial eyes are still made in the same place where the company was started." [Company History]

57. Howard, Michael, editor. **The Cauldron [5 issues]**. Wales, UK: [Michael Howard], 2005-2014. First Edition. Minor shelf/edge wear, else tight, bright, and unmarred. A4 printed colored paper wraps, illus. [Issues 115, 140, 151, 154, 156,] Very Good+. Staplebound. (#11131) \$200.00

"The Cauldron was a non-profit-making, independent, esoteric magazine featuring serious and in-depth articles on traditional witchcraft, Wicca, ancient and modern paganism, magic and folklore. It was published quarterly in the UK in February, May, August, and November between 1976 and 2015. During its time of publication, The Cauldron's readers and writers represented a broad spectrum of belief and practice from beginners to experienced practitioners. Many of its contributors were well-known published authors and over the thirty-nine years of its history have included Andrew Chumbley, Daniel Schulke, Ronald Hutton, Gareth Knight, Robert Cochrane, Evan John Jones, Rae Beth, Philip Heselton, E.W. Liddell, Melissa Siems, Alistair Clay-Egerton, Gemma Gray, Caroline Tully, Nigel Pennick, David Rankine, Sorita d' Este, Julia Phillips, Raven Grimassi, Val Thomas, Geraldine Beskin, Shani Oats, and many other leading witches, magicians and occultists of the modern era."--Publisher site. These issues contain articles on fairies, Gerald Gardner, exorcisms, Christianity and paganism, Kenneth Grant tribute, cunning

women in Canada, ghosts, sacred sites, Druids, old pagan beliefs..

58. Hugel, Baron Friedrich von [Huegel]. **The Mystical Element of Religion As Studied In Saint Catherine Of Genoa And Her Friends.** London/New York: J.M. Dent/ E.P. Dutton, 1908. First Edition. Very minor shelf wear on two edges, volume two has very minor bump to front extremities. Both volumes with some foxing at start and end, else text and content clean and crisp, large margins, untrimmed. Two volumes bound in publishers brown cloth, embossed printers mark to covers, title in gilt to spines. Both title pages in red and black print. Volume one lacking first blank, no affect and cleanly removed. With two frontispieces, volume one with sepia tone engraving of St. Catherine and volume two with engraving of Battista Vernazza, transfers to tissue guards. Very Good+. Hardcover. (#10329) \$225.00

Hugel, baron von Hugel (1852-1925), Roman Catholic philosopher and author who was the forerunner of the realist revival in philosophy and the theological studies of religious feeling [-Britannica]. "von Huegel was a remarkable man who set out to write a biography of Saint Catherine of Genoa and ended up writing an extensive and brilliant treatise on the 'philosophy of mysticism'. Catherine of Genoa (Caterina Fieschi Adorno, 1447-15 September 1510) was an Italian Roman Catholic saint and mystic, admired for her work among the sick and the poor and remembered because of various writings describing both these actions and her mystical experiences. She was a member of the noble Fieschi family, and spent most of her life and her means serving the sick, especially during the plague which ravaged Genoa in 1497 and 1501. She died in that city in 1510. Using St. Catherine and her friends as illustrative examples, in this book he develops his well-known analysis of the three basic elements of religion 1. the institutional, 2. the intellectual and 3. the mystical. While he saw the mystical element as the summit of religion, von Huegel insisted that all three are necessarily present at the same time, and that the key to the highest spiritual life is attainment fo the proper balance among the three" [-Michael Downey, intro to 1999 edition].

59. Hulsey, Sarah. **Asterisms.** Somerville, MA: Sarah Hulsey, 2017. Limited Edition. Bright and clean. Loose sheets in printed portfolio. 8vo. np [21 folded sheets]. Illus. (color plates). Numbered limited edition of 30. Fine in Fine Portfolio. Loose Sheets. (#9262) \$900.00

"Asterisms represents the phoneme systems of the ten most widely spoken languages in the world, which represent the first languages of almost half of the world's population (3.4 billion

people). The layouts of the International Phonetic Alphabet chart are paired with notations used in modern astronomical charts to create new diagrams of linguistic sounds as constellations, with star size correlated to the sound's frequency. Each language is given a consonant chart and a vowel chart, from which imagined constellation-like shapes are represented in woodcuts. Taken together, the twenty charts in this book explore what the most widely spoken languages would look like, if charted in the heavens." [artist statement]

"Asterisms was designed, printed, and bound by Sarah Hulsey in Somerville, MA in 2017. The text was printed from Lutetia metal type, except on the enclosed IPA charts which were printed from polymer plates using ITC Stone Sans Phonetic digital type. The images were printed from woodcuts and polymer plates. Both text and images were printed on a Vandercook 15-21 press. The papers used are Zerkall Book, Zerkall Ingres, and St. Armand handmade paper." [Colophon] This book represents the phoneme systems of the ten most widely spoken languages in the world, in descending order of population of first-languages speakers. In three cases, the population figures are based on a macrolanguage, which is a group of closely related individual languages that are treated in some contexts as a single language. These three are Chinese, Arabic, and Lahnda (a macrolanguage of Pakistan that includes Western Punjabi and Saraiki, among others). Figures are drawn from SIL's Ethnologue website. The title and the idea for the woodcut imagery is based on the notion of an asterism as a shape that can be identified among the stars, as opposed to the modern definition of a constellation as a defined region of the sky. While the star symbols are based on modern scientific star charts, the asterism shapes are inspired by older, more primal ways of tracing patterns in the sky.

60. Hulsey, Sarah. **Figures of Speech [deluxe].** Somerville, MA: Sarah Hulsey Studio, 2021. Limited Edition. Tight, bright, and unmarred. Red paper portfolios housing loose printed sheets (etchings and letterpress), housed in red cloth drop-spine archival box with leather onlays. 8vo. np. Illus. (color plates). Numbered limited edition of 5. Signed by the artist. Fine in Fine Archival Box. Mixed bindings. (#10998) \$10,000.00

An exploration of shape, color and meaning through the medium of layered woodcut monoprints.

"The etchings and accompanying word lists in this project investigate the lexicon, a complex mental repository of the lexical knowledge held by a speaker. Unlike a dictionary, the lexicon is believed to be to be organized by relationships between words. These relationship groupings are represented here by shapes inspired by English verb classes. Schematic

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shapes and their companion texts explore the unconsciously known patterns of language. [artist statement] "This array of verb-shapes represents only a small part of a rich trove of information that you unknowingly access every time you use language. Repeated shapes, both etched and collaged, combine to form visual representations of a number of classes of English verbs. Running alphabetical lists of words (totaling 1566 in all) are printed across the pages in each collection, grouped according to the unconsciously known patterns in the meaning and use of vocabulary. Each list belongs to a class of verbs that share structural properties, but aht on the surface do not appear to have much in common. The piece reveals connections across the mental lexicon, while giving shape- and pattern-related hints as to what those connections are." [colophon statement]

Seven portfolios housing work following these themes: 1) Unergatives; 2) Dative Alternation: double object; 3) Dative Alternation: oblique dative; 4) Locative Alternation: locative variant; 5) Reflectives; 6) Locative Alternation: "with" variant; 7) Unaccusatives.

A monumental work in Hulsey's evolving work exploring the nature and structure of language.

Hulsey's focus on art and linguistics evolved in "parallel to her studies in linguistics, first at Harvard, and later in graduate school at Massachusetts Institute of Technology. As she learned more about the depth and complexity of the structure of language, she became more and more drawn to the possibility of representing these structures through visual art." [bio]

61. Huysmans, Joris-Karl, Felicien Rops, illustrator. **Là Bas = Down There.** Paris: Éditions du Courrier Graphique, 1952. [Reprint translation in English]. Shelfwear, else tight, bright, and unmarred. Unpaged newsprint paperback in pink colored wraps, illus. throughout. Very Good+ in Wraps. Softcover. (#11162) \$85.00

"Là-Bas, translated as *Down There* or *The Damned*, is a novel by the French writer Joris-Karl Huysmans, first published in 1891. It is Huysmans' most famous work after *À Rebours*. *Là-Bas* deals with the subject of Satanism in contemporary France. The plot of *Là-Bas* concerns the novelist Durtal, who is disgusted by the emptiness and vulgarity of the modern world. He seeks relief by turning to the study of the Middle Ages and the life of the notorious 15th-century child-murderer Gilles de Rais. He embarks on an investigation of the occult underworld with the help of his lover Madame Chantelouve. The novel culminates with a description of a black mass." Essential occult and self-loathing fiction. Illustrations by the master of sensual Satanic eroticism, Felicien Rops.

62. Iturbide, Graciela. **GRACIELA ITURBIDE.** Mexico City: Troconi-Letayf & Campbell, 2021. Limited Edition. Tight, bright, and unmarred. Maple wooden container box that includes a self-portrait of the artist, framed in the same material and protected with True Vue Museum Glass; mounted photographic prints bound in cartoné with Japanese stitching. fo. np. Illus. (b/w plates). Numbered limited edition of 50. Signed by the artist. Fine in Fine Box. Mixed bindings. (#11006) \$12,500.00

A work portfolio with 9 photographs signed by the artist. A text by Guillermo Sheridan printed on Awagami Washi paper accompanies the work. An artist's book with portraits and testimonies of the artist. The box also contains a certificate of authenticity signed by the author and a security seal from the publisher.

"The writer Guillermo Sheridan has expressed the "equilibrant" character of the artist and her work: "It is a perfection earned, extracted from technical experience and spiritual discipline, balanced in her measured love of the world, brimming with tribulation and joy. And it is when it all comes into balance that her photographic miracles occur: the always fresh eyes of the superior artist lead us by the hand toward our own eyes, which find, for a fleeting instant, their own equilibrium". [publisher's statement]

"Graciela Iturbide (Mexico, 1942): Recognized by Hasselblad Foundation with its prestigious International Photography Award in 2008. Iturbide has consolidated a trajectory that has earned recognition as the Photo Biennial of the National Institute of Fine Arts (Mexico, 1980); the *Mois of the Photo* (Paris, 1988); *Hokkaido International Grand Prix* (Japan, 1990); *National Science and Arts Award, Mexico City* (2008); *Honorary Doctor of Arts from the San Francisco Art Institute* (USA, 2009); *Fine Arts Medal* (Mexico, 2014), among others. One of the most recognized photographers worldwide." [publisher's statement]

63. Johnson, Dr. Thomas K.; Dr. Al Cummins. **Svartkonst-Böcker: A Compendium of the Swedish Black Art Book Tradition.** Seattle, WA: Revelore Press, 2019. First Edition. Tight, bright, and unmarred. Trade edition in black gloss original wrappers. 662 pages with illustrations and index. Part of the Folk Necromancy in Transmission series. As New. Softcover. (#10191) \$50.00

Svartkonstböcker is a fully revised edition of Dr Johnson's 2010 PhD thesis, "Tidebast och Vändelrot: Magical Representations in the Swedish Black Art Book Tradition," featuring a thorough, path-breaking study of the black art book tradition in Sweden, as well as English translations of 35 Swedish black art books ranging from the 1690s to the 1940s, including over 1900 spells

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and a robust index. The late Dr. Johnson always wished that his work would see print publication in its entirety. Other publishers have offered to produce this work in two volumes, prioritizing the spells in the black art books over the scholarly apparatus that contextualizes them. Here Revelore Press presents the work in

full, comprising over 650 pages of material. Minor errors from the PhD manuscript have been rectified, and archival images of the characters, sigils, and illustrations have been restored in high fidelity. This is the definitive source work for the Swedish magical corpus of black art books.

64. Johnson, Samuel. **The Rambler [complete in two volumes]**. London: J. Payne and J. Bouquet, 1750-52. First Edition. Light shelf/edge wear, professionally rebaked retaining original boards, ownership plates and marks at pastedown and ffeep, 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."

65. 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 accessible to a broader audience. Thus this edition embodies as much as can be captured of the original, maintaining the four volumes

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(mirroring Joyce's sections) and housed in a pictorial flapped slipcase, the inner flap of which contains a printed description of the project.

66. Kahn, Samuel, Dr. **Mentality and Homosexuality**. Boston, MA: Meador, 1937. First Edition. Tight, bright, and unmarred. Very Good+. Cloth. (#11016) \$350.00

Dr. Samuel Kahn, a psychiatrist and psychoanalyst who had studied with Freud, was a resident of Croton-on-Hudson. He was born in Atlanta and was a graduate of Emory University where he also received his medical degree. Dr. Kahn interned in various New York City hospitals and studied in Vienna. He was a clinical psychiatrist at Mount Sinai Hospital and served as an associate professor at Long Island University. He was the founder and a director of the Quakerbridge School, a youth camp in Ossining, N. Y. better known for "treating" young queer people. Five hundred men and women (New York Correctional institution inmates, of whom "seventy-five were investigated carefully" were the main subjects of Kahn's study. The main object was to diagnose active homosexuality. Kahn referred to his subjects as "mental cases." This book represents and documents the conversion treatment many young queer people endured and suffered, as a result, additionally how early the psychoanalysis actually started. Formerly owned by Henry Guze, sexual psychoanalyst, and hypnotist, known for his writings on transsexual and transgender cases.

67. Kelm, Dan. **Templum Elementorum (Sanctuary of the Elements)**. Northampton, MA: Dan Kelm, 1994 [2018]. Limited Edition. Bright and unmarred. Complex structure: glass cylinders, six-inch diameter by six and twelve inches high; base, twenty-two-inch diameter materials: paper and paper board; stainless steel wire; brass sheet, channel, and tubing; thread; lead; copper sheet and foil; tin; iron; borosilicate glass; wood; acrylic paint; solder; felt; gold leaf; patina solution; LED light panels; latex saturated felt; acrylic sheet production methods: wire edge binding; sandblasting; patination; stenciling; painting; spattering; gilding; soldering; letterpress and laser printing; laser etching and cutting. np. Illus. Edition of five book sculptures. Fine in Fine Case. (#9530) \$18,500.00

The creation of Templum Elementorum (Sanctuary of the Elements) was initiated by an invitation in 1995 to produce a book for the Smithsonian Institution Library exhibition Science and the Artist's Book. Inspired by Biringuccio's De la pirotechnia (On working with fire), first published in 1540, Templum Elementorum is a stylized version of the alchemical furnace known as the Tower of Athanor, as pictured in Biringuccio's book. "Athanor" refers to the "undying" fire

which is achieved by the use of the self-feeding fuel hopper at the center of the furnace.

Kelm created a book sculpture comprised of four glass cylinders and metal bindings — one for each of the elements. Together they represent a furnace within which the four alchemical elements are operating — earth bath, water bath, air furnace, and fire box. Colors, symbols, words, and metals contained on the cylinders and in the bindings all correspond to the four elements: Earth, Water, Air, and Fire. The metal bindings open to reveal a pop-up decorated with the symbol for the element to which it corresponds, and contain text panels that carry the "voice" of the alchemical element, for example, "I am Earth. . . ." The metal bindings slide into their glass cylinders and are displayed upright.

The various pieces of the sculpture are housed in a wooden crate and wrapped in cloth the color of which designates its particular element. The four borosilicate glass cylinders sit on a circular base twenty-two inches in diameter (placed either on a black felt circle or a lit base). The twelve-inch-tall cylinder represents the main fire box, so is located at the center. Surrounding it are the three short cylinders representing (clockwise and evenly spaced) the air bath, water bath, and earth bath. The cylinders contain their corresponding books.

The text is largely based on The Cipher of the Elements by Taz Sibley (used with permission), compiled by Greta Sibley with additional material from Kelm.

The pair of pages revealed on opening one of the books refers to the materials and processes used in fabricating the book sculpture. The alchemical symbols on the left correspond to the English words on the right. earth/terra book: "Sand, Earth, Flux, Borax, Fire" refer to materials and the process used in the making of borosilicate glass — the glass cylinders. The production of the glass is paired with the Earth/Terra book because it is solid in nature, reflecting the character of Earth.

water/aqua book: "Spirit of Copper, Water, Wood, Brass, Copper Splints" refer to the process of patinating the brass covers. Patination is featured in the Water/Aqua book because it is a liquid process.

air/aerbook: "Glass, Aqua Regia, Earth, Pulverize, Air" refer to ways to etch glass (in this case, sand blasting). Sand blasting is paired with the Air/Aer book because it involves propelling solid particles with gaseous Air.

fire/ignisbook: "Tin, Antimony, Fire, Flux, Copper" refer to soldering the copper and brass structure formed around the glass cylinders. Soldering is featured in the Fire/Ignis book because it is a heat process. The elements act through the substance of our bodies and of material existence. The planets

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shape our psyches and choreograph the universal dance of transformation. —Taz Sibley [Artist statement]

Created by Daniel E. Kelm with the assistance of Greta D. Sibley, Taz Sibley, Lynn Latimer, D. Christopher Lenaerts, Erin Clay Nelson, Amy Borezo, and other mechanics at the Wide Awake Garage. Text printed letterpress by Art Larson, Horton Tank Graphics, from photopolymer plates made by Boxcar Press.

68. Lal, Gobind Behari. **“Harvard’s Robot Super-Brain”** The American Weekly, 1944. Light even toning, disbound, else bright and clean. Printed pulp sheets. 4to. pp. 16-17. Illus. (b/w plates). Good+. Sheets. (#11083) \$200.00

This article presents an accurate scientific discussion of the newly-disclosed Harvard Mark I Calculator (with a photo) alongside fanciful cartoon drawings and exuberant prose. (“Three Girl Experts With a Battery of Ordinary Calculating Machines, Plus Albert Einstein Himself, Would Need Weeks to Work Out Computations That the Giant Machine Rattles Off in Hours.”) “In 1936, Howard Aiken was a graduate student working on his dissertation in physics at Harvard. Because the state of the art computer machinery of the time - Vannevar Bush’s analog differential analyzer at MIT - could not make the complex computations facing Aiken, he set out the broad outline of a large-scale digital computer and proposed that the Harvard physics department undertake its construction. Although Harvard and others demurred, by 1939 Aiken had convinced IBM to support the ambitious project with substantial funds and a distinguished team of engineering experts. The Mark I (“Automatic Sequence Controlled Calculator”) was completed and tested in secret in 1943 and installed on the Harvard campus in 1944. It was an electro-mechanical calculator of unprecedented size, accuracy and complexity. Once a program was successfully written and input to the Mark I (on punched paper tape), the calculator ran without interruption through the programmed sequence of calculations - sometimes for days when making repetitive computations for mathematical tables. When the Mark I was revealed to the public at a formal “dedication” on August 7, 1944, it “captured the imagination of the public to an extraordinary extent and gave headline writers a field day.” [Cambell-Kelly, Computer: A History of the Information Machine.] “Actual witnesses to the developments of the mid 1940’s...agree that its dedication inaugurated the computer age.” [Cohen, Howard Aikin: Portrait of a Computer Pioneer, 1999, p303]

69. **Last Supper Computer.** 1975. Original. Light, even toning, evidence of come 'design corrective' use of

whiteout, else bright and clean. Mounted in black wooden frame. Image approx. 23x12.5", plus frame. Very Good. Framed print. (#10932) \$750.00

One of the larger and earlier examples of ASCII art we have run across. ‘ASCII’ is the short form for the ‘American Standard Code for Information Interchange’ and was first published in 1963. Most...especially ‘early’ tended to be small and relatively unsophisticated. This piece is neither.

Despite being early computer art and signed ‘V Neumann’, it is unlikely this was John von Neumann...as it is dated Oct 1975 and JvN died in 1957.

While this is a disappointed, it remains a wonderful and very unusual bit of [framed] art.

70. Lauritsen, Christina; Rottner, Andrew [artist]; Press, Sara [artist]; [H.C. Andersen]. **The Shepherdess and the Chimneysweep [Artist Book]**. San Francisco, CA: Deeply Game Publications, 2014. Limited Edition. Tight, bright, and unmarred. Indigo brocade cloth binding with a gold floral pattern, recessed front panel with marbled paper onlay decorative elements, printed paper spine label, fold-out plates, tipped in marbled paper. 8vo. np. Illus. (color and b/w plates). Limited edition of 55 copies. Fine. Hardcover. (#10984) \$900.00

“Andrew Rottner collaborated on this tribute to printing’s golden age. The story, by Christina Lauritsen, mis-remembers H.C. Andersen’s classic tale of the same name, transforming it into a story of revelation and madness.

The visual progression of the book mirrors the plot, pitting the beauty of the decorative arts against the intense and unpredictable messiness of human experience. This book confronts the inevitability of loss and bows to intellectual freedom and its attendant risks.[artist statement]

Images (drawn by Andrew Rottner) and text letterpressed on to archival pigment printed backgrounds. The book features two 26" wide foldouts.

71. Lavallo Muñiz, Ramón B. **Japón ante el Mundo.** Madrid, [1933]. [First Edition]. In original printed wrappers. Considerable wear and foxing to original wrappers, otherwise a brilliant copy. Some chipping to wrapper. 241 pages with illustrations throughout. Inscribed and signed by the author (1934). Edits in pencil on rear inner wrapper and former owner note in pencil. Title from front cover. Printed in Spanish. Very Good+ in Wraps. Original Wraps. (#10241) \$150.00

Foreign relations in the Far East; Japan, China, in terms of diplomacy. Illustrations by Billiken.

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Ramón Lavalle (1909-1968), also known as Ramón Muñiz Lavalle, was an Argentine diplomat and journalist who served as Argentine consul to Japan during World War II before renouncing his citizenship and going to the United States to work in U.S. intelligence operations for the Office of War Information.

Lavalle witnessed war crimes by Japanese soldiers and officers and provided testimony to World War II war crime trials. His grandfathers were Juan Lavalle, former Argentine General, Governor of Buenos Aires Province, and an Argentine folk-hero and Francisco Muniz, a prominent doctor in Buenos Aires. Both men are honored in their country by being buried in the national La Recoleta Cemetery. Juan Lavalle is furthered honored with one of the most famous plazas in Buenos Aires, Plaza Lavalle. He was fluent in 13 languages.

72. Lewis, Sinclair; Minsky, Richard [binder]. **It Can't Happen Here [Design Binding]**. New York: Doubleday, 1935. First Edition/Unique. Tight, bright, and unmarred. Alum tawed goatskin, 23K gold stamped spine, panel of pied 8-point type, Minsky's blood and acrylic paint on Vermont Vigilance; a copy of Vermont Vigilance is laid in at the front endpaper [in the novel one way of distributing the pamphlet is by inserting it into other publications]; housed in a dropspine box. 8vo. 416pp. Fine in Fine Archival Box. Hardcover. (#9505) \$22,500.00

"I read it for the first time after the 2016 election, when it garnered a lot of attention and again became a bestseller. My original intention wasn't to do a binding. In the novel the protagonist is a newspaper editor in Vermont. A populist buffoon is elected president of the USA and becomes a demagogue. All laws were made to benefit corporations. ... One way of distributing the pamphlets was to surreptitiously insert them into other publications."

Lewis' story revolves around "the First Amendment, which is why the protagonist is a newspaper editor. When the Corpos place a supervisor in his office to make sure he only publishes "their" news, he and his friends in the New Underground Resistance steal "an old hand printing-press" from the basement of the newspaper office, and 8-point type, a pocketful at a time. The cover panel of my binding symbolizes what happens when the Corpos discover where Vermont Vigilance is being printed." [Minsky interview]

In addition to various other awards over his long career, Minsky recently received the 2017 Guild of Book Workers Lifetime Achievement Award for service to the profession of the book arts.

73. Maggs Bros. Ltd. **Early Medicine, Science, Witchcraft and Magic [Catalogue no. 822]**. London:

Maggs Bros. Ltd., 1954. First Edition. Toned and shelfwear, else tight, bright, and unmarred. Printed wraps in red and black. 203pp + illus, plates, frontis, index. Square 8vo. Very Good+ in Wraps. Softcover. (#11165) \$90.00

Maggs Bros. Ltd. is one of the longest-established antiquarian booksellers in the world, known for acquiring impressive rare selections. Among the selections in the witchcraft and magic list, include early printed and firsts of Bodin, Calmet, John Dee, Daniel Defoe, Del Rio, Glanville, Hopkins, Lenormant, della Porta... Bookseller catalogs are useful beyond estimates and market values, they also represent bibliographies for topical collecting and recording evidence of holdings. Early Medicine and Science: Items 1-869 & 1000-1052; Witchcraft & Magic: 870-999; Medical Portraits: 1053-1072.

74. **La Magia Negra: Arte Adivinatorio, o Cafeomancia, Cartomancia, Quiromancia, Arte Adivinatorio Amuletos y Talismanes**. Mexico City, 1970-1980s. First Edition. Tight, bright, and unmarred. Bound in original color wraps, pages evenly toned with mild foxing around edges, some edge wear. 128pp. In Spanish. Very Good+ in Wraps. Original Wraps. (#11019) \$45.00

This is an introduction to what the compilers are calling "black magic" which is basic magical understandings of divination, cartomancy, amulets and talismans, astrology, palmistry, and incantations... This is not a Latin American witchcraft book, but rather a comprehensive summary of traditional magic from a Western perspective translated into Spanish with straight forward interpretation. Magic, Pacts with the devil, rituals, names of demons, infernal hierarchy, description of infernal spirits, extracts from cabalistic magic books and rituals.

75. Mak, Geert; Kisman, Max [illus]; Fletcher, Erin [binding]. **The Island: An Amsterdam Saga [Miniature Design Binding]**. Stichting Handboekbinden: De Buitenkant/Museum Meermanno, 2016/2017. First Edition. Tight, bright, and unmarred. Three-Part Bradel binding; spine covered in black goatskin with onlays of light grey buffalo and goat suede; boards covered in black goatskin on top and chocolate brown goatskin on bottom; onlays of stone veneer and vellum; embroidered elements in cotton embroidery floss; lines and dots tooled through various colored foils; leather wrapped endbands, wrapped with alternating threads; edge painted with beige Acryla and orange Acryla; endpapers are handmade by Hook Pottery paper (wheatstraw black) and Katie MacGregor (orange). Book is housed in a full leather clamshell box covered with ivory buffalo skin; rat embroidered through

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various leather onlays using cotton embroidery floss; title piece embroidered through two layers of leather onlays; trays covered in handmade Katie MacGregor paper in orange and lined with handmade paper by Hook Pottery Paper, wheatstraw in black. 32mo [7.6x5.4x1.8cm]. Fine in Fine Archival Box. Hardcover. (#9764) \$1,100.00

"The denizens of this forgotten island are plagued by sickness. Many theories are put forth as to the source of their ailments, such as, pigeons from Chernobyl moulting their radioactive feathers, skulls and bones that lay under an old chapel or that the ground is full of chemicals. All of these potential hazards are soon pushed aside as the population is removed for new growth and development. On the top half of the binding, I took inspiration from the KNSM Island Skydome, a housing project built by Wiel Arets Architects. Its angular and sleek design became a stark contrast to a landscape that had fallen into disarray by its derelict inhabitants." [artist statement]

76. Martello, Leo Louis, Dr. **Black Magic, Satanism, & Voodoo.** New York: House of Collectibles, 1972. First Edition. Little to no shelfwear, else tight bright and unmarred. Pictorial wraps, 8vo, 192pp + illus. Very Good+ in Wraps. Softcover. (#10580) \$50.00

Leo Louis Martello was an author, graphologist, hypnotist and Witch of note who came to prominence during the Pagan/Witchcraft Renaissance of the late 1960s and early 1970s.

As well as being very public regarding his Witchcraft, Leo was also very much "out of the broom closet." He was a founding member of the Gay Liberation Front (GLF), acting as its first moderator. Leo would help GLF beyond being an officer, as he also created an editorial arm, being among the first to publish a newsletter by and for gay people called Come Out! He remained active in GLF until he had a falling out with other members over political opinions. He would move on to become a champion for the gay community within the modern Pagan world.--Witches' Almanac. From the personal library and inventory of Leo Martello.

77. Martello, Leo Louis, Dr. **What It Means to Be a Witch and Astro Witchcraft.** New York: Hero Press, [1974]. First Edition. Tight, bright, and unmarred. Minimal spotting on bottom edge, otherwise clean. Black on gold colored pictorial wrappers. 8vo. 28pp. plus Illus. (b/w) V. Good+ in Wraps. Staplebound. (#10467) \$50.00

Dr. Martello retells his 'coming out of the broom closet' story of his upbringing and family history. He discusses witch identity and reclamation. The second and third articles discuss astrology, psychic energies, dream states, and using

traits of sun signs to empower personal convictions. The final article, Martello describes the nuance of handwriting and styles resemble characters and personality traits. Formerly owned by Dr. Leo Louis Martello.

78. Martello, Leo Louis, Dr., editor; Ed Buczynski "Hermes", illustrator. **Witchcraft Digest Magazine, No.2.** New York: Journal of the Witches Anti-Defamation League and WICA, [1972]. First Edition (Reprint). Tight, bright, and unmarred. Very minimal sunning, otherwise clean. Black on gold colored pictorial wrappers. Ledger. 24pp. plus Illus. advert. (b/w) Very Good+ in Wraps. Staplebound. (#10470) \$100.00

In 1970, Martello launched publication of the WICA Newsletter and Witchcraft Digest. Both publications were one of the many print extensions Martello and other 'radical' members of the Witches Anti-Defamation League (WADL) supported in order "to educate the public, counteract false accusations, take legal steps, obtain IRS recognition, paid legal holidays (such as Halloween) for members, fight distortion and discrimination, sponsor seminars across the country, hold regular festivals." Includes articles by British priestess Patricia Crowther and writing and artwork by Ed "Eddie" Buczynski (January 28, 1947 – March 16, 1989), prominent queer American Wiccan and archaeologist who founded two separate traditions of Wicca: Welsh Traditionalist Witchcraft and The Minoan Brotherhood. Ed used the chosen name "Hermes" in the craft tradition and along with Herman Slater, founded occult store, The Warlock Shop in NYC. Formerly owned by Dr. Leo Louis Martello.

79. Mattioli, Pietro Andrea. **Di Pedacio Dioscoride - Mattioli, Original woodcut single leaf. Acantho.** [Acanthus]. [Venice]: [Vincent Valgrisi], [1568]. [First edition]. Minor edge wear to single leaf, minor foxing, minor staining on top edge, else near fine. Single leaf folio, disbound, recto shows text, verso shows large illustration, title head of page, pp. 709-710. Near Fine. Single impression. (#10940) \$120.00

Pietro Andrea Mattioli (1501-1577), 16th century Italian doctor and botanical writer. This leaf is from his seminal work and first major edition, the Grand Mattioli, edited by Valgrisi, considered one of the most accurate and last work edited directly by the author. Mattioli translated and commented on the work of Greek physician, pharmacologist, and botanist, Dioscorides updating the edition with new medical plants and numerous detailed woodcuts. "The plant is reported to be used in asthma. The leaves are expectorant, employed as an emollient fomentation in rheumatism and neuralgia. The leaves

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and tender shoot are used in snake bite. The root is an expectorant and used for treatment for asthma." In Latin.

80. Mead, Richard, M.D. **A Mechanical Account of Poisons. In Several Essays.** London: Printed by R.J. for Ralph Smith, 1702. First Edition. Hinges starting, but intact. Dampstaining at top fore-corner; 10 leaves and rear, 178-183pp. small chip at fore edge of rear plate, tear p.79, bumping on corners, otherwise clean and sound. Contemporary Cambridge style ornamental stamped panel calf, with brown calf spine label, raised bands, cut stub. 8vo, with copper engraved folding plate at rear with 18 figures, 16 unnumbered pp, 184pp. Annotations on endpapers, title. Very Good+. Full Calf. (#11096) \$650.00

Richard Mead (1673-1754) was an important figure in the development of medical science and toxicology. He wrote the first book in the English Language solely devoted to poisons, was an advocate for evidence-based medicine, advanced the social role of physicians in serving the poor and disadvantaged, and supported the wider medical and scientific communities. Mead's Mechanical Account of Poisons (1702) includes original observations on the action of snake venom (viper), mad dog bite, tarantula, poisonous minerals and plants, as aconite, henbane, and hemlock. Mead was also known as a prodigious collector and scholar; his library numbered nearly 10,000 volumes. In Chapter 4, he describes opium as 'one of the most noble remedies in the world' (includes formula for use for sleeping) and indeed, it was often prescribed by doctors for their patients. He advocated cautious use, arguing that excessive doses could cause difficulty with breathing and displays similar to drunkenness, which he called a 'volatile spirit'. He also compares the same effects of opium use to similar gastrointestinal effects after eating.

81. Melville, Herman; Lebrun, Rico [illus]; Baskin, Leonard [carving]. **Encantadas: Two Sketches from Herman Melville's Enchanted Isles with Woodcuts.** Northampton, MA: The Gehenna Press, 1963. Limited Edition. Minimal shelf/edge wear, else bright and unmarred; drop-spine case shows light sporadic foxing, else bright and clean. Beige cloth drop-spine box with vellum spine; sheets in beige cloth folio with gilded onlay; title page and text in red and black ink; woodcuts gathered within a single-fold untrimmed sheet of Moriki; additional woodcut at colophon. fo [61x44.2 cm (24x17 1/2")]. np. [6 elephant folios (with 2 blanks)]. Numbered limited edition, this being 25 of a total of 150 (see below for details re subsets). (#10591) \$12,000.00

With 6 woodcuts in two states (12 total). An interesting collaborative work, in which Lebrun drew the illustrations on

cherry woodblocks and Baskin then carved the blocks. Harold McGrath did the printing at The Gehenna Press.

One of a handful of copies presented in the vellum-backed clamshell box later created by Gray Parrot, spine lettered in gilt (see GP #33 (34) as cited below). No. 25 from a total edition of 150, nos. 6-31 comprising a deluxe variant (including this copy) with the second suite of woodcuts on Shogun with all prints signed by the artist and engraver. Nos. 1-5 were issued as a super-deluxe variant on Moriki and included an original drawing by Lebrun. Signed by Rico Lebrun and Leonard Baskin at colophon, as issued. Each woodcut signed by the artist and engraver.

"An ever growing fixture of the press [latterly abandoned] was to commission works from artists the printer admired. Thus evidenced in work by Shahn, Lockwood, Tyler, Cornell & others. The Encantadas, beyond the irradiated quality of Melville's prose, proved to be an apposite vehicle for the work of Rico Lebrun. Lebrun was a match for Melville, his wonderful work was driven from that same boiling essence that Melville erupted from & Lebrun was propelled from the same furnace of unyielding probity; they were mighty." [The Gehenna Press: The Work of Fifty Years 1942-1992, #33 (34)].

82. Melville, Herman; McKnight Kauffer, E [illus]; Abbott, Kathy [binder]. **Benito Cereno [Design Binding].** London: Nonesuch Press, 1926. Limited Edition/Unique. Tight, bright, and unmarred. Bound in full grey goatskin with recessed hand-colored paper inlays, teg (distressed Caplain leaf), handmade paper endpages and doublures decorated with acrylic ink. 8vo. Numbered limited edition, this being 656 of 1650. Fine in Fine Dropspine Archival Box. Hardcover. (#10807) \$4,500.00

Kathy Abbott started bookbinding in 1989. She served a four-year apprenticeship in bookbinding and then gained an HND from the London College of Printing, followed by a BA (Hons) Bookbinding from Roehampton University. Kathy is a partner of Benchmark Bindery, set up in 2009 with Tracey Rowledge. She teaches Advanced level Fine Binding at the City Lit, London and conducts many workshops across the UK and overseas.

83. Milkowski Dahlgren, Sarah; Cooksey, Gabby [binder]. **Little Book of Fae [Design Binding].** Portland, ME, 2017/2020. Unique. Tight, bright, and unmarred. Bound in pale/tan goat skin, leather hinges and flyleaf/pastedown paper by Velma Bolyard, the wing is blue chicken feet skin, gold metal and abalone shell attached with the gold metal, in a case binding sewn in the style of montage sur onglets with hand sewn silk end-bands;

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custom clamshell box with ribbon pull; wing cover on box is chicken feet and gold metal. 64mo. np. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#9611) \$1,200.00

"When asked, why I do what I do it is really because I love it. There is nothing quite like holding a physical book, especially when the person who made it has spent so much time lovingly putting it together. Craft is important to show where I have come from (past binders), and the design is important because that's where I'm headed (myself as an artist). I design books in a peculiar and unexpected way that makes it enticing to hold/open. I think of my books as art that you can use." [Gabby Cooksey, on her work]

84. Moody Rick; Schilling, Wilber H. [design]; Kelm, Dan [binder]. **Surplus Value Books: Catalogue Number 13 [deluxe edition] [together with] Surplus Value Books [Limited Edition]**. 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.

85. Moran, Patrick. **Buried [zine] [Issue 7]**. London: Self-published, 2020. 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 gold, black ribbon placeholder with USB key attached. Small 4to. np [35pp.] Illus. (monochrome prints). Numbered limited of 50. Fine. Cloth. (#10495) \$125.00

*Handbound and exquisitely printed death metal fanzine from London. "This seventh issue surveys the brutal death metal scene in Colombia and Ecuador, looking at new bands and those that have been stalwarts since the scene developed in the mid-nineties. *Bacteremia, Internal Suffering, Suppuration, Mental Apraxia, Extremely Rotten Flesh, Cercenatory, Goretrade, Insalubrity, Carnivore Diprosopus, Infectology, and Animals Killing People*. As well as featuring Latin America's most extreme metal, *Buried seven* features commissions from philosopher Dr. Patricia MacCormack, Craig Boagey, David Stewart, and mangaka Toshio Maeda (*Urotsukidōji*), Stefan Sadler, Harman Bains, Ruth Angel Edwards and Tamsin Snow." --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...Each meticulously produced issue is hand bound and filled with original interviews, illustrations and commissions. The production values aim to be a fitting platform for the craft of the metal and commissions included within." -- Publisher's statement.

86. Morgan, T.H., editor, Walter Kong, author. **World War II era Chinese culture reference book set**. Los Angeles, CA: Quon-Quon Company, 1941-1945. First Edition. Tight, bright and unmarred. Set of original color wrapper booklets, various paging. One volume has

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creased cover, otherwise, in very good condition. 11 volumes (of 14), 5x4", illus. Very Good+ in Wraps. Staplebound. (#10608) \$100.00

Mid-century booklets published in English on aspects of Chinese culture and history, including: China, The Story of Jade, Chinese Dogs, Kuan Yin, Chinese Porcelain and Pottery, Chinese Astrology, Chinese Metal Art, Chinese Writing, Chinese Religious Beliefs, Chinese Proverbs, and Chinese Symbolism. Designed for easy reading for American education from Los Angeles publication house.

87. Moser, Barry. **No Shortcuts: An Essay on Wood Engraving.** Iowa City, IA: University of Iowa Center for the Book, 2001. First Edition. Upper bump on corner, else tight, bright, and unmarred. Octavo. (vi), 33, (34) pp. Bound in scarlet silk with paper spine label. This copy numbered 54, signed by the author on colophon. Near Fine. Hardcover. (#10901) \$200.00

Illustrated with fifteen prints from the block and one reduced in size, many of these images from Moser's prior book illustrations. Printed by Sara T. Sauers, Felice Tebbe, and Larry Yerkes.

88. Mott, Toby. **Dictator Banknotes [together with Dictator Postage Stamps].** London: Cultural Traffic, 2020/2021. Limited Edition. Tight, bright, and unmarred. Red paper boards, black ink lettering, tipped in banknotes. 8vo. Illus. Limited edition of 50. Signed by the author. // Printed yellow paper boards, black ink lettering, tipped in stamps. 8vo. 25pp plus blanks. Illus. Limited edition of 60. Signed by the author. Fine. No DJ, as Issued. Hardcover. (#11220) \$2,750.00

DICTATOR BANKNOTES

Designed by Sam Boxer

"Dictator Banknotes is a curation of Mott's fascination with the darkness of power, absolute power in particular. Designed as an album, the book contains 16 genuine dictator banknotes with text for each dictator alongside anecdotes of their barbarity and/or humorous notes on their colourful lives.

Dictators featured in the publication: Sultan of Brunei, Chairman Mao, Papa Doc, Suharto, Shah of Iran, Ayatollah Khomeini, Saddam Hussein, Colonel Gaddafi, Genghis Khan, Samora Machel, Kim Il- Sung, King Fahd, Bashar al-Assad, Niyazov, Idi Amin, and Tito." [publisher's statement]

DICTATOR POSTAGE STAMPS

Designed by Sam Boxer

"Dictator Postage Stamps is a companion to Dictator Banknotes (published 2020) that takes a further look at Mott's fascination with the darkness of power, absolute power in

particular. The book is designed as an album and contains 25 genuine dictator postage stamps with accompanying text for each dictator, plus anecdotes of their barbarity and/or humorous notes on their colourful lives.

Dictators featured in the publication: Enver Hoxha, King Leopold II, The Sultan of Brunei, Jean-Bédél Bokassa, Simón Bolívar, Fidel Castro, Mobutu Sese Seko, Gamal Abdel Nasser, Haile Selasse, Napoleon Bonaparte, Philipp Pétain, Adolf Hitler, Gaius Julius Caesar, Sukarno, António de Oliveira Salazar, Nicolae Ceaușescu, Vlad the Impaler, Hendrik Verwoerd, Francisco Franco, Bashar Hafez al-Assad, Chiang Kai-Shek, Mustafa Kemal Atatürk, Joseph Stalin, Hugo Chávez, Ho Chi Minh." [publishers statement]

89. Mott, Toby. **Kraftwerk: Dance Forever.** London: Cultural Traffic, 2018. First Edition. Signed by the author, else tight, bright, and unmarred; DJ shows light shelf/ edge wear, rolling at top edge with related creasing, small closed tear, tidemarks at top edge (only visible on the verso) else bright and clean. Small 4to. 270pp. Illus. (color and b/w plates). Limited edition of 150. Signed by the author. Fine in Good+. Orig Wraps. (#11223) \$250.00

Designed by Alex McWhirter. Foreword by Toby Mott

This graphically brilliant catalogue was published by Cultural Traffic to mark the exhibition Kraftwerk: Dance Forever (Detroit, MI). Includes Flexi Disc, Rusty Egan Presents, 'Thank You' a tone poem homage to Kraftwerk.

Presents a compelling collection of rare items from the German electronic music pioneers and those they influenced, it documents Kraftwerk's aesthetic output from the early 1970's to the present. Showing promotional material, sheet music, obsolete recorded media, posters, photos and musical toys charting Kraftwerk's highly influential machine music aesthetic, which inspired dance music and specifically Detroit Techno. The industrial sound of Motor City and Kraftwerk on the autobahn is a spiritual connection bought together in Kraftwerk: Dance Forever

90. Mott, Toby. **Skinhead: AN ARCHIVE [2020 STREET EDITION].** London: Ditto Press, 2020. Third Edition/First Edition Thus. Tight, bright, and unmarred. Pale blue cloth spine, have cardstock boards with foil printed pictorial element. 8vo. 164pp. Limited edition of 1500. Fine. Hardcover. (#11221) \$550.00

Designed by Jamie Reid "Skinhead An Archive 2020 Street Edition, is a landmark publication exploring one of the most controversial, misunderstood and radical subcultures. The book examines this multi-faceted culture through the filter of printed material, zines, posters and films. Divided into subsections,

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Skinhead An Archive 2020 Street Edition examines the original iteration of skinhead, the fascist interpretation, the socialist counterpoint, queer skinhead culture, exploitation literature, skin girls, and everything in between. This edition features a new colourway, a rugged bind with powder blue spine and thick gold board cover with foil blocked red skinhead girl." [publisher's statement]

91. Mott, Toby. **Violence Grows [Artist Book dedicated to Margaret Thatcher, Honey Bane, Cosey Fanni Tutti, and Vi Subversa]**. London: Cultural Traffic and Dashwood Books, 2020. Limited Edition. Tight, bright, and unmarred. Assemblage of material housed in sticker embellished cardboard mailer, 4 image based zines, an A2 poster, a 'vintage sheet of Margaret Thatcher toilet paper', related ephemera. var pag. Illus. (color and b/w plates). Limited edition of 200. Signed by the author. Fine in Fine Housing. Wraps. (#11219) \$275.00

Art Direction by Jamie Reid. Image and text by and about Margaret Thatcher, Honey Bane, Cosey Fanni Tutti, and Vi Subversa exploring and contextualizing their various efforts to disrupt the 1980s.

"Violence Grows provides a forceful, wide-ranging look at four female icons of the 1980s. Its four-step journey focuses on three punk artists and one divisive politician, all of whom re-shaped ideas on identity, sexuality, and the role of women in a dysfunctional society. These four determined women set out to overturn the world they lived in. The confrontational content of Violence Grows examines a patriarchal elitist system and shows how culture can subvert it, using material from the archive of The Mott Collection." [artist statement]

92. Nin, Anais; Fletcher, Erin (binding). **Delta of Venus [Design Binding]**. New York: Harcourt Brace Jovanovich/Herringbone Bindery, 1977. First Edition/Unique Binding. Tight, bright, and unmarred. Leather spine, finished wood boards, snakeskin tapes, handmade paper endpages, gilt lettering; matching archival case. 8vo. 250pp. Fine in Fine Archival Box. Hardcover. (#8653) \$1,500.00

Walnut veneer boards, Purple Heart veneer onlays, snakeskin tapes, buffalo spine. (from the artist statement)

"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

93. Olmedo, Dolores. **40 Años de Ofrendas [40 Years of Altars]**. Mexico City: Museo Dolores Olmedo Patiño, 1996. First Edition. Near fine. High color gloss wrappers, cardstock, 77p.+ illus. In Spanish. Near Fine in Wraps. Softcover. (#11167) \$100.00

The ofrenda is a sacred offering to the dead and ancestors, but can also celebrate the history of Mexico, Indigenous peoples, and the idiosyncrasy and syncretism culture of its inhabitants of Mexico. In this catalog, the Altar of the Dead exalts the roots of Mexicanness and highlights the origin of Mexican foundations as a nation. María de los Dolores Olmedo y Patiño Suarez (December 14, 1908 – July 26, 2002; Mexico City) was a Mexican businesswoman, philanthropist and musician, patron to painters Frida Kahlo and her husband Diego Rivera.

94. Orwell, George; Stansky, Peter [Intro]; Hammer, Jonathan [art]; Cooksey, Gabby [binder]. **Animal Farm [Design Binding]**. San Francisco, CA: The Arion Press, 2013/2019. Limited Edition. Tight, bright, and unmarred. Bound in red goatskin with a skin disease, leather hinges, sewn endbands, decorated head with acrylic paint, pig is blind tooled with a fool's tool then painted in with black acrylic, nose is strawberry paper, black leather and vellum onlays, mirror image of a pig with different shadows accentuated; black cloth clamshell box. 4to. 150pp. Illus. (color and b/w plates). Numbered limited edition, this being 121 of 300. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10180) \$3,200.00

"The image of the butchered pig's head came from an illustration from inside the book by the artist, Jonathan Hammer. The image was perfect for my idea of what Animal Farm is about: cruelty, dual-image, and death." [artist statement]

95. Pepper, Elizabeth and John Wilcock. **Magical and Mystical Sites: Europe and the British Isles**. New York: Harper & Row Publishers, 1977. First American Edition. Tight, bright, and unmarred. Near fine in an unclipped dustjacket. Brown boards, 8vo. 304pp + illus. in mylar. Near Fine in Near Fine DJ. Hardcover. (#11095) \$75.00

"A lively and whimsical tour of some of the great enchanted places of the western world-sites traditionally believed to have magical powers. These are the places where witches have met, or fairies danced, or dragons stalked the forests. The places too, where oracles have spoken, and druid priests chanted. The places of magic wells and sacred oaks, of megaliths and mysterious phallic monuments." --Dustjacket. Artwork by Elizabeth Pepper. Pepper DaCosta was the editor and publisher of original The Witches' Almanac, established in 1971 in Rhode Island. John Wilcock was a

British journalist known for his work in the underground press, as well as his travel guide books.

96. Phillips, Tom; McHugh, Heather; [Minsky, Richard [binder]]. **WHERE ARE THEY NOW? (The Class of Forty-Seven): Thirty-One Images by Tom Phillips with Interpretations by Heather McHugh and Treatments by Tom Phillips.** London/New York: The Talfourd Press/Richard Minsky, 1990. Limited Edition. Tight, bright, and unmarred; suite of prints bright and clean. Full black leather binding, inlaid color print, gilt lettering; suite of prints in portfolio with printed label. Oblong 4to. np. Illus. (colored plates). Limited number edition, this being X of X of the deluxe subset. Fine. Hardcover. (#11232) \$9,500.00

This book is based on Tom Phillips' 1988 collage work 'The Class of 47', as exhibited in London at the National Portrait Gallery.

"Tom Phillips sent copies of the 31 images to American poet Heather McHugh, who wrote poems about them. Tom then took these poems and transformed them by painting out some of the words. His new text sometimes reaffirms and other times contradicts the poet's interpretation of the pictures. Each page of handmade paper contains the image, expanded and revised both by hand and computer, and hand painted in watercolour following the artist's prototype."

"[P]rinted on Richard de Bas handmade paper with a Canon BJ-130 inkjet printer. The images and treatments were painted by hand in watercolours. The edition is limited to forty-seven copies bound in cloth, numbered 1-47, and an edition de tete of ten copies I-X, bound in leather with three additional pages coloured by Tom Phillips, containing his notes to the colourist.

The Portrait Works (1989), p. 14-15." [publisher's statement]

"No litany will ever stick as fast as the class register at primary school, those thirty names of serried figures in a gaslit room, who, benched together like tiny galley-slaves on a five year odyssey, will forever haunt each other's dreams. They provide us with our first typology (so little needing later extension) of bully, hero, creep, flirt, swot, saint and belle dame sans merci. A teacher could inflect this list with cunning insinuation: I used to await my own name to find out what the score was (as one can tell from readers of football results, before they get to the goals, whether a team has triumphed or been crushed or has squeezed a draw) waiting to hear if it was to be thrown away like a hiccup, indicating that I was for the while a safe cypher, or leaned upon with some dangerous almost decodable emphasis (meaning, watch out).

Comic capital has often been made of such a recital, most recently in a sinister review sketch by Rowan Atkinson. More notably one remembers Sir Michael Redgrave's hypnotic readings from Beachcomber's List of Huntingdonshire Cabmen and Giles Cooper's radio play Unman Wittering and Zygo... the corresponding names in my own class were Whiting, Whittlesea and Zorn. Oh God!, wrote Swift, How I remember names!

The list of faces is not so ordered. Though from many the labels of name have peeled off with time, they will as images bubble up unbidden from the depths of sleep, or will suddenly be brought to mind when a head turns in a bus queue or crush bar (them? not them?). Just once or twice the terrible truth of mortality is presented in a face whose new, augmented, lineaments startle, when encountered all at once without that gently gradual breaking of news one gets from one's own day by day mirrored self. Can that be Flinchcombe there whose features have been pumped up to fill a vast pneumatic head from the top of which the hair has rushed away without so much as a farewell wave? Yes it can, for he is saying to himself... I'm sure I know that fat and grizzled fellow shambling along there... yes... it's Phillips... never did think he'd come to much.

As I played with scraps of collage for Curriculum Vitae IV, whose border is a forest of faces, the conjunction of random fragments of heads from various printed sources consistently threw up such darkly half-recognised physiognomies. To exorcise them, to lay their ghosts somehow (on paper at least) I made face-fetishes of each of the thirty... Pete Morris... yes... Fred Emmett, Daphne Blackwood, yes... Sylvia Daniels, yes... and, ah yes, Isabel... one by one (and one of them myself) fixed by paste and hustled out into the daylight of art. Where are they now? Now in part, here.

It seemed appropriate only to use pieces of the Boy's Own or the Girl's Own Paper (my constant Human Documents of engraved vocabulary) whose hatchings and cross-hatchings in pre-1900 copies I got to know in those same early years of childhood from bound sets collected for war-salvage. Allen, Arkwright, Atwell, Beard, Bloomfield, Bussey, Callow... let us rest here in this rare reunion."

97. Pig, Edward, pseudo. [Gorey, Edward]. **The Untitled Book.** New York: Fantod Press, 1971. First Edition. Minimal shelf/edge wear, sunned/faded/bent corner on wrappers, else tight, bright, and unmarred. Color pictorial paper wraps. Small 4to.; [unpaged]. Illus. Lacking outer envelope. Very Good+ in Wraps. Staplebound. (#10899) \$175.00

Written and illustrated by Edward Gorey. Flip book style booklet tells the ominous nonsense tale of observation, insects,

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*and eerie Victorian sensibility. Captions text under images.
Part of a set.*

98. Pillars: A Wayfarer's Hearth [Volume 2, Issue 3].
Toronto, Canada: Anathema Publishing, 2021. First
Edition. As new. Standard Edition (Limited to approx.
700 copies — 2021): 6.5 x 9.5 inches. 264 pages.
Hardbound 90pts, Fine 'Canapetta' Italian bookcloth,
matte brown foil stamp designs on rounded spine and on
the cover; blind deboss on the cover and on the back
cover; full colour interior, and 'Maroon' 'Handspun
texture finish' endpapers. Dark brown headbands. Cover
illustration by artist Ross Fleming (Hens Tongue). Fine
typography; illustrated thoroughly by various artists;
printed on Cougar Natural 160M archive-quality paper.
Hand-numbered individually. New. Hardcover/Cloth.
(#10962) \$80.00

*"Stories of holy pilgrimages, transformative journeys &
revelatory voyages. Come rest by the hearth's fire and warm
yourself, now that your travels are at an end. The night is long,
and we are in no hurry. This is a time for reflection, to think
back on where you have been – and where it has led you to.
Whether you have crossed oceans or deserts, wound your way
through labyrinthine cities or long-forgotten ghost towns,
followed untrodden paths or the pilgrim's well-worn way – you
are no longer the same, and you have wisdom to share. This is
the Wayfarer's Hearth: a gathering of voices and a recollection
of transformative spiritual journeys."--Publisher.*

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**99. Press, Sara [artist]; Krahn, Tiana [artist]. Inconclusive
Manual for Unanswerable Questions [Artist Book].**
Sebastopol, CA: Deeply Game Publications, 2022.
Limited Edition. Tight, bright, and unmarred. Gray cloth
boards, black lettering, gray endpapers, text letterpress
and images Indigo Electroink; housed in brown
paperboard labeled storage box; each with a unique life-
sized hand [Tiana's] that cradles it for display. 12mo.
84pp. Illus. (color and b/w plates). Numbered limited
edition, this being 1 of 20 (plus 3 hors commerce). Fine
with Fine Hand and Fine Archival Box. Hardcover.
(#10971) \$825.00

*"What if there was a standard-issue handbook that resolved
grief, discord, paradox and ancestral trauma?"*

*As young artists, we dreamed of a world where there were no
rules, but in this time of internal & external chaos, we wish
there were more definitive answers.*

*During a particularly difficult year, we traded sketchbooks back
and forth, completing each other's empty hands with objects
that communicated our struggles and sought solutions.*

*We know nothing is simple, but we indulged ourselves with the
fantasy that things could be. We knew our drawings, born from
questions, would contain all the answers if seen in the right
combinations.*

*So we indexed them with the moral authority of any other
handbook grasping at truths, and solved all the world's
problems." [artist statement]*

100. Press, Sara [artist]. Our Specters [Artist Book].
Sebastopol, CA: Deeply Game Publications, 2021.
Limited Edition. Tight, bright, and unmarred. Blue cloth
boards, in blind lettering, gold decorative elements, black
endpages, fold out key, letterpress accents and elements.
Small 4to. np. Illus. (color and b/w plates). Numbered
limited ed. of 20. Fine. Hardcover. (#10985) \$1,250.00

*"Our Specters is built around a series of psychological
portraits, envisioned through the lens of early 20th century
spirit photography. The book honors some of the demons we
face individually and collectively during these trying times. It
contains 19 archival pigment / letterpress images, and a fold-
out, blind-stamped guide to our bedevilements. The guide is
(intentionally) as difficult to parse as the human mind itself, an
absurd attempt to map the experience of complex emotions and
compound struggles. I photographed my original gouache
paintings in light and shadow using (at times) selective focus,
bringing them back into the language of photography.
Letterpress text and symbols root the pages in the tactile,
mechanical realm." [artist statement]*

*"A century ago, Spanish Flu & the Great War claimed 70
million lives. Spirit photographs – in which the Glorious Dead
appear mysteriously next to the living sitters – surged in
popularity. Spirit photographers passed their creative works off
as documents of reality, and people willingly believed that a
camera couldn't lie. In the old spirit photos, I see sitters
haunted by loss, enchanted by technology and manipulated at
the hands of their own credulity. The "ghosts" (now obvious as
double exposures) are embodiments of the sitters' grief and
their longing for a gentler world. These paintings borrow
compositions and colors from the old photos, but under my
brush the original subjects have morphed into friends &
strangers. The "luminous manifestations" are our*

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psychological haunts. As such, they are ever-changing. These images function as a mirror for the viewer: what you see are the concerns that you carry with you. I hope it will be of benefit to see it made manifest. Many of us are, individually and communally, ready now for an exorcism. [artist's description]

101. Prusa, Carol. **unknowing: (between night and day) [Artist Book]**. Fort Lauderdale, FL: IS Projects, 2022. Limited Edition. Tight, bright, and unmarred. Black silk cloth binding, silver foil stamped, marbled endpages, vovelles, mounted etching, complex binding structure. Small 8vo. np. Illus. (b/w plates). Numbered limited edition. Signed by the author. There are 7 different etching variations that are paired at random with each book. Fine. Hardcover. (#10988) \$1,500.00

"unknowing was produced at IS Projects during the Summer of 2021. The book is drum leaf bound with a custom double-hinged slip case holding a letterpress and lasercut vovelle and a limited edition etching printed by Kim Spivey at Ground Printmaking. The book contains letterpress printed text with toner printed imagery and hand marbled end pages on Strathmore 400 Series Black paper." [publisher's statement]
A special edition of 3 super collector's books containing all 7 of the etching variations are also available.

102. 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. Kasprovicz, 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 Goddyssey: or The Deviliad". Russian Literature Triquarterly, No3, spring 1972).

The text was published by Erazm Lukasz Kasprovicz (1835-1922), who apparently based it on the (equally rare) earlier Geneva (?) edition issued in 1889. Kasprovicz 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, Kasprovicz 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]

103. Reitman, Ben L. **The Second Oldest Profession: A Study of the Prostitute's "Business Manager"** New York: Vanguard Press, 1931. First Edition. Light shelf/edge wear, touch of toning to spine, minor sporadic foxing (focused at preliminaries), two small spots at top of text block, else tight, bright and unmarred; DJ shows light shelf/edge wear, light chipping at head and tail, light even toning slightly darker at spine, frontispiece. Small 8vo. 266pp. Very Good in Very Good- DJ. Hardcover. (#10956) \$275.00

Second state dust jacket: "Special \$1.00 edition" ...printed after marginal sales of the first edition, in part due to the 'sexual liberalism' of the book. This DJ is actually harder to find in good condition than the already uncommon first state.

The noted history of 'pimping' by the American anarchist Reitman ("hobo doctor" and Emma Goldman's lover). Uncommon consideration of an element of sex work that is seldom captured in narratives. Overall, a handsome copy of a challenging book to find in presentable condition.

104. Remy, Nicholas and Francesco Maria Guazzo; edited with introduction by Montague Summers; translated by E.A. Ashwin. **Demonolatrie and Compendium Maleficarum (Two Volumes)**. Secaucus, NJ: University Books, 1974. Reprint. Minimal bruising to top and end head caps, slightly darken top edge of text block, else a tight, clean, a very good set. Dust jackets minimally chafed and creased at all edges and extremities with a few light chips and short tears, price clipped. Two volume set bound in blue cloth with gilt titling and bright pink dust jackets intact, in mylar. Two volumes, xlv + 188pp. & xxii + 206pp. with illustrations and double column text. Very Good+. Hardcover. (#10345) \$275.00

A matching reprint set of these English language translations of two of the major early guides used by church and legal authorities to define and detect witchcraft and oversee its prosecution and punishment. The Compendium Maleficarum, compiled by the Ambrosian Friar Maria Guazzo, was printed in the Ambrosian College print shop in Milan (the first edition in 1608). This key work on demonology and witchcraft builds upon the already familiar content of its 15th and 16th century predecessors like Heinrich Kramer's Malleus Maleficarum (1487) and Nicholas Rémy's Daemonolatrie libri tres (1595) with the inclusion of specifically placed and striking woodblock illustrations in the text. These cuts are repeated occasionally

through the three books, which are formatted as a series of "Doctrina" and "Exempla", exploring the lore of European witchcraft practices with liberal references and examples from Kramer, Rémy and many others, both contemporary and from antiquity, often exploring supernatural causes to medical maladies. There is an extensive index of these citations. The sensational illustrations depict well dressed men and women in congress with various incarnations of a winged and tailed Devil, trampling the cross, giving to the Devil pieces of their clothing, striking their name from the book of life and inscribing it in the book of death. They also show women flying to the Sabbath on the back of a goat, the gathering of human remains for use in magical concoctions via exhumation or removal from the gallows, the consumption of a Sabbatic feasts, served and attended by non-human beings, a witch kissing the Devil's buttocks, and a depiction of a witch disguised as a wolf - Jane P. Davidson cites this as the only example of a 17th century witchcraft text to contain images of lycanthropy. The text was compiled at the request of Cardinal Federico Borromeo, the Archbishop of Milan, perhaps prompted by Guazzo's performance of an exorcism in 1605 on the Duke Johan Wilhelm of Cleves. It was first translated into English in 1929 by Montague Summers.

An important late sixteenth century text on witchcraft "drawn from the capital trials of 900 persons, more or less, who within the last fifteen years have in Lorraine paid the penalty of death for the crime of witchcraft" by Nicholas Remy, 'Privy Councillor to the Most Serene Duke of Lorraine, and Public Advocate to his Duchy.' [D'Arch Smith B22]. These two works were the leading witchcraft handbooks of their day, and were the guides used by the authorities of the church and lawyers in the definition of witchcraft, and prosecution and punishment. A matching reprint set of Montague Summer's edition of these two early witch-hunter's guidebooks. Remy (1530-1612) French demonologist, studied law at the University of Toulouse, where Jean Bodin taught. He worked as a lawyer in Paris and in 1570 took over his uncle's position as Lieutenant General of Vosages. In 1575 he became the Privy Councilor to Duke Charles III of Lorraine, and in 1584 Seigneur de Rosieres-en Blois et du Breuil. In 1591 he became the Attorney General of Lorraine," in which position he was able to influence and override local magistrates too lenient with witches, keeping up his hatred of witches to the last. Remy's claims as an expert were emphasized by the title page wherein he boasted he had condemned 900 witches in fifteen years. Remy to some extent replaced the Malleus Maleficarum as the final authority on witch hunting," [Robbins.] From the introduction and includes new additional notes by leading occult and witchcraft author and scholar, Montague Summers: "No historical record could be more valuable, no record could be more interesting than this

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graphic account compiled from first-hand knowledge..." Although produced in several iterations, this is reprint set and is critical for religious studies, historical accounts of witchcraft and law, and Montague Summers focused collections. [Coulmont: G.87.2. de Guaita: 374. Caillet: 4805.]

105. Rieke, Sialia; Cooksey, Gabby [binder]. **A Fable [Design Binding]**. Carpe Noctum Press, 2003/2018. Limited Edition/Unique. Tight, bright, and unmarred. Bound in tan goatskin with laced-in boards and Pergamena vellum set into the cover with gilt ornament corners, sewn in the style of montage sur onglets with hand sewn silk end-bands, brown paper pastedowns and flyleaves with leather hinges. 4to. Illus. (color plates). Numbered limited edition, this being 24 of 27. Signed by the author. Fine and Fine Archival Box. Hardcover. (#10252) \$2,000.00

"The book is an artist book by Sialia Rieke who recounts a story of an angel coming to earth and falling in love with a human. The bat is my interpretation of him flying to the woman on a cloudy day forming the heart breaking story that is soon to come." [Artist statement]

106. Rosenbloom, Megan; Feinstein, Sam [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, 2020/2021. First Edition/Unique. Tight, bright, and unmarred; archival box tight and unmarred. Full leather binding; each folio guarded with Kizukishi Japanese tissue, endsections of Stonehenge mouldmade paper with decorative paper marbled by the binder, head decorated with graphite and torn gold leaf, double core endbands sewn with silk thread, covered in Franz Hoffman alum-tawed pigskin, tooled in blind and 23.5K gold, goatskin leather onlays, binder's signature in blind on the red onlay on the rear turn in. 8vo. 274pp. Notes. Index. Fine in Fine Archival Box. Hardcover. (#10814) \$5,500.00

"For this binding I cut three new brass finishing tools, two in the shape of a book (looking from the top) and the other a representation of a hide of human skin, cut in silhouette with parallel lines. I took care to incorporate the contours created with each tool's overall outer shapes so that the tooled impressions create interesting elements in the negative space.

The overall effect is not unlike a maze, and in the negative space left by the tooling there are perhaps corridors that one meanders through that may lead to a human skin book, lead to a potential human skin book, or lead to nothing whatsoever. At the time of this binding (with the results last published May 2019), the Anthropodermic Book Project has conclusively

identified 18 bindings bound in human skin—to represent this, 18 of the human skin tool impressions were gilt, with the rest in blind to leave to the imagination the potentials out there that have yet to be discovered, and the random spots where the tool is left out being a part of the chaotic process of identifying and alleged binding, only to find out it wasn't at all a human skin binding.

I chose to use alum-tawed pigskin, as the follicle pattern of pigskin is the closest to human skin than other binding leathers and I have handled a couple pigskin bindings purporting to be human skin bindings. As well, I opted for a skin that had bug bites, scars, and other imperfections, as I wanted to center that in the life of the animal." [artist statement] The onlays at the head and tail suggest the shape of an hourglass and introduce a bit of color and life (or perhaps depth/death) to the binding.

107. Rosenbloom, Megan; Urbina, Colin [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, 2020/2021. First Edition/Unique. Tight, bright, and unmarred; archival box tight and unmarred. Three part bradel binding. Wrinkled calf skin, foil stamping. Rounded spine box, goat skin, blind tooling with calfskin foil stamped label. 8vo. 274pp. Notes. Index. Fine in Fine Archival Box. Hardcover. (#10812) \$5,500.00

"I knew what I wanted to do with this book from the very beginning. A dark, grim, grotesque book for a taboo subject. Easy, simple, something I love doing. But on the very first page of the prologue Rosenbloom writes "Unlike the Necronomicon or the spellbook in Disney's 1993 film Hocus Pocus, real human skin books do not announce themselves with a ghoulish appearance. They do not look much different from any other antiquarian book you would find on the shelf."

Nonetheless reading through the book, the acts leading to these books are often grotesque, showing little care for the humanity of the people whose skin would be used as decoration. For every fine book there must be a box, and while thinking about the box for this book I realized that the box could present a very plain, normal facade, hiding the dark book underneath.

While this essentially changed the book from a simple binding to a two part art piece, I knew it was the right direction to go. Rosenbloom's book is all about the journey to find the truth behind some plain books that have a dark past. Those who handle my piece will go on a much smaller, much quicker journey." [artist statement]

108. Rothchild, Judith; Fainlight, Ruth. **Nacre. Poems by Ruth Fainlight [Artist Book]**. Octon, France: Verdigris

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Press, 2010. Limited Edition. Tight, bright, and unmarred. Burgundy cloth spine, light-mauve marbled paper boards, black ink lettering, housed in grey paper slipcase, accordion fold structure with free front board. Square 4to. np. Illus. (b/w plates). Numbered limited edition of 42. Fine in Fine Slipcase. Hardcover. (#10989) \$1,400.00

Includes 8 dark, exquisite mezzotints by Judith Rothchild. Text hand set, printed, and the bound by Mark Lintott.

"The magnificent pearls, with their orient nacre, were saved for queens and emperors. Entire villages holding their breath: how many diver's lives lost in the oyster beds for a royal crown?" Fainlight's poems curl around Rothchild's extraordinary black-velvet mezzotints, and purr...filled with elegance, simplicity, and longing.

109. Ryan, Marah Ellis. **The Druid Path; decorated by Will Vreeland.** Chicago, IL: A.C. McClurg & Co., 1917. First Edition. Tight, bright, and unmarred, an exceptional copy. Some wear to extremities, however text is clean and unmarked, no evidence of foxing. Dark green pebbled cloth boards with Celtic design on cover and gilt titles, untrimmed edges. Illustration on endpapers of landscape with a Stonehenge-like rock monument. Page headings and some section breaks within each story are also decorated with Celtic designs in green colored ink, taken from the Book of Kells. 8vo, 321 pp. + ornamentations. No dustjacket. Very Good+. Hardcover. (#9647) \$125.00

Six stories of Ancient Ireland. Music for the book was arranged by Geraldine G. Saltzberg. Marah Ellis Ryan published "The Druid Path" later in her life, after a slew of romantic Western novels of Native American life and romance in the Southwest and Mexico. Although, mainly written for white audiences, Ryan actively supported and advocated for human rights for First Nations, including Hopi and Cherokee tribal bands.

110. Sade [François Alphonse Donatien Marquis de]; Esposito, Giani (illus); Sheats, Sonya (binder). **Oeuvres: Justine Ou Les Malheurs De La Vertu, Dialogue Entre Un Pretre et Un Moribond, Eugenie De Franval, Idee Sur Les Romans, L'auteur Des Crimes De L'amour a Villeterque Folliculaire [Design Binding].** Paris: Le Club Francais du Livre, 1953. Limited Edition. Tight, bright, and unmarred. Full leather binding in white calfskin, tooled in grey and black film, marbled endpages. 8vo. 732pp plus bibliography. Illus. (b/w plates). Original wrappers bound in. Fine. Hardcover. (#8703) \$3,500.00

Text in French. Forward by Jean-Jacques Pauvert, afterword by Maurice Blanchot. Bound by Sonya Sheats:

"The image on the front cover is taken directly from the text. The binding is a traditional French full leather binding with leather hinges. The endpapers are marbled on gloss paper by Marianne Peter (France). This book was bound by Sonya Sheats in 2003." (from the artist)

111. Sattarini, Helene. **Oracle des Runes [Rune Oracle].** [Italy]: Lo Scarabeo, 2004. First Edition. Like new in shrink wrap in original box. Full and complete deck. Scarce. As New. In original box. (#9791) \$100.00

"The powerful magical force of the Vikings is hidden in the ancient Runes" –Description. Divination deck using rune "Futhark" symbols. American occult publishers reissued in 2013. Translated into four languages.

112. Schanilec, Gaylord; Urbina, Colin [binder]. **Lac Des Pleurs: Report from Lake Pepin [Design Binding].** Stockholm, WI: Midnight Paper Sales, 2015/2018. Limited Edition/Unique. Tight, bright, and unmarred. Three part Bradel binding sewn on stubs, leather from Pergamena, end sheets made of handmade paper by Andrea Petersen of Hook Pottery Paper, end bands of the same material loosely sewn with dyed blue thread, boards are surface gilt, sanded, polished, blind tooled, scratched, and have tooled-edge onlays, spine title is foil stamped; drop-spine archival box, leather spine matching boards. fo. np [76]pp. Limited to 100 numbered copies, signed by Gaylord Schanilec on colophon. Fine in Fine Archival Box. Hardcover. (#10205) \$12,500.00

"From starting research on the structure to being finished with the box, this book took me over a year to complete. I made several model books to make sure the binding was appropriate and suitable for a masterpiece of modern printing. I kept detailed notes on how this book was made in a 1:1 copy of the book using the same kinds of paper which is kept in a separate (much larger) box with plaquettes, the aforementioned models, the tooling template for the covers, and material samples. The cover is intended to evoke the shimmering of the surface of water, fish scales, and waves. This binding uses two different techniques I come back to regularly: large scale surface gilding and detailed repetitive tooling. The rough surface gilding lends in this case depth, and the tooling lends texture. I have admired Gaylord's work for years, and it was a daunting pleasure to be able to bind one of his works." [Artist Statement]

113. Schwartz, Tim. **Data Transmissions.** San Francisco, CA. Limited Edition. Bright and unmarred. A suite of seven letterpress and linoleum cut prints on French paper, letterpress title sheet by Erin Fong, single tray two door box covered Joanna English buckram and grey brilliantina, foil stamped in brown. fo. np. Numbered limited edition

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of 12. Fine in Fine Archival Box. Hardcover.
(#9882) \$2,500.00

Data Transmissions is a series of letterpress prints of cell-phone screenshots, collected through an open call on social media, that reflects on the value of data and its processing. A selection of the submitted screenshots were translated into letterpress through a physical process of hand-setting metal type, cutting linoleum blocks, and using a Vandercook mechanical press. [Artist statement]

114. Schwartz, Tim. **Modern Methods of Book Composition [Artist Book]**. San Francisco, CA, 2011. Limited Edition. Tight, bright, and unmarred. Case bound in green starched linen, redacted text stamped in 22k gold on spine of book, kindle housed in same linen and stamped in gold; slipcase to house both book and kindle. Edition of 6. 8" x 5.5" x 2.5". Illus. (b/w plates). Numbered limited edition. Fine in Fine Slipcase. Hardcover. (#9883) \$4,250.00

A brilliant consideration and response to the design shift when the contents of a printed book are digitized in which all of the extracted data is redacted, leaving form and image.

"Theodore Low De Vinne is one of the fathers of book publishing in America. He was one of the nine founders of the Grolier Club, the commissioner of the font Century, and the most prolific writer on book publishing methods in the late 19th century. In 1904, De Vinne wrote "Modern Methods of Book Composition," a treatise on how to layout and publish books. In 2007 the University of California Libraries scanned in the pages of this book and uploaded the files to archive[dot]org. Archive[dot]org is an online digital repository akin to Google Books, with over 1.5 million digitized books. After the files were uploaded the content of the book was automatically extracted and a variety of digital book formats were created, including one for the Kindle.

A piece of software was written to take a page from the original book and cover up any content that was extracted with a black box. By repeating this process for every page in the original book, a new book was created that shows only the layout of the original book, that was lost in the digital copy, and leaves uncovered the content that was unable to be converted into the digital version." [artist statement]

115. **Sealwear Catalogue**. UK: Sealwear, nd [late 1970-early 1980s]. First Printing. Minor shelf/edge wear, touch of foxing to wrappers, minor spotting related to one sample in sample folder, else bright and clean. Printed paper wraps, strips of latex stapled into sample book. 8vo. np [15pp0. Illus. (color plates). Very Good in Wraps. Original Wraps. (#10921) \$175.00

"Sealwear was born in 1959 following a brief period of time when the company had been known as RICHWEAR having been founded by Mr. Richfield. The intention had been to produce rubberised garments for deep sea fishermen, but when it was learnt that more orders came from inland from people with no interest in fishing the company changed direction.

Sealwear traded from premises at Granville Chambers in the centre of Bournemouth under the ownership of Mr. Richfield for the next 24 years.

...
The 1960s saw the first signs of the open-mindedness that could soon be found all over Western Europe. At that time, the TV series "The Avengers" became very popular (1960-1969). It starred Honor Blackman and, later, Diana Rigg as Emma Peel often wearing a skin-tight leather catsuit. Together with Patrick McNee as John Steed, they undertook adventures in a "fantasy Britain" with Blackman and Rigg playing their roles with an air of feisty femininity and aristocratic dominance – a combination that still enjoys great popularity today.

"The Avengers" also fired the imagination of John Sutcliffe, the founder of the AtomAge fetish magazine. He was a photographer and designer of clothes for aficionados of leather, rubber and PVC, with an emphasis on rubber and leather catsuits, including the famous 'boot-suit'. It's a popular misconception that he designed the leather outfits for the Avengers. They were actually designed by Michael Wittaker for Honor Blackman and by John Bates for Diana Rigg – although they may have been made up in John Sutcliffe's workshop. As well as designing fetish outfits, John was also the publisher of the fetish magazine AtomAge and became known as the "father of the rubber and leather fetish scene".

John's and Sealwear's paths soon crossed and Sealwear started making up in latex what John had already created in leather. The first rubber catsuits were in fact originated in a number of variations – with gloves, with tailored feet, with hoods, masks and even integrated corsages. This really was a "revolutionary" piece of clothing especially when one considers that the miniskirt and modern tights only entered the fashion world in 1964!

Despite the lack of the Internet and emails, the name and reputation of Sealwear soon spread outside Great Britain and the company quickly established a good relationship with customers from all over the world; Germany, Switzerland, USA, New Zealand, Australia, South Africa, Japan and even China. The fetish community became bigger and bigger and the first advertisements were launched in the tabloid press. Indeed, the first Sealwear catalogues soon became collector's items.

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A loyal and dedicated workforce was formed during this period of development which enabled customers to feel confident in the knowledge that "The Sealwear Team" would always produce their garments to the very highest standards. (This is still the case!) In 1977 SEALWEAR-RUBBER COUTURE became a Registered Trademark." [company history]

The company changed hands at least twice, in 1981 and again in 2005. Unfortunately, it appears they recently closed. The catalogue is particularly interesting, as all the 'Sealwear' branding is in the form of stickers covering printed branding for "Centurian". As there is no record of Sealwear purchasing Centurian (who appears to have continued wholesaling for some time), it would appear the catalogue is part of a 'co-branding' effort.

The remarkable bit of ephemera is the sample book, the top half of the pamphlet includes name and color options for various latex types and the bottom has six stapled stacks of all colored latex options. While we have read references to these sample books, this is the first we have located in about 20 years of looks.

116. Shakespeare, William; Abbott, Kathy [binder]. **Hamlet [Design Binding]**. Alpignano, Italy: Alberto Tallone, 1978 [2022]. Limited Edition. Tight, bright, and unmarred. Full black leather tongue in slot binding with red feathered onlays on the spine, head is decorated with acrylic inks and the black endpapers and doublures with 'blood spots' of crimson acrylic ink; housed in a black cloth drop-spine box, black leather spine label, blood red ink lettering. 4to. 220pp plus Index. Numbered limited edition, this being 97 of 360. Fine in Fine Archival Box. Hardcover. (#10994) \$4,250.00

"Hamlet is one of my favourite Shakespearean plays. It is painful and difficult; full of melancholy, bloodshed and heartache." [artist statement]

117. Shannon, et al. **Bell System Technical Journal [Vol. 27] [Including "A Mathematical Theory of Communication"]**. New York: American Telephone and Telegraph Company, 1948. First Edition. Minor shelf/edge wear, light toning to the '8' in 1948 at spine, else tight, bright, and unmarred. Blue cloth boards, gilt lettering at spine. 8vo. 752pp [[379]-423 & [623]-656pp for Shannon]. Near Fine. Hardcover. (#11124) \$5,500.00

Includes:

• Shannon, "A Mathematical Theory of Communication," two parts (OOC 880).

"At the heart of [Shannon's] theory was a new conceptualization of information. . . . a general theory of

communication applicable to telegraph, telephone, radio, television, and computing machines - in fact, to any system, physical or biological, in which information is being transferred or manipulated through time or space." [Aspray 1985 pp. 119-122].

The first appearance of Shannon's monumental paper on a mathematical theory of communication. The paper is the foundation of the modern information age. "American mathematician Claude Shannon developed information theory by 1948. He reduced the notion of information to a series of yes/no choices, which could be presented by a binary code. Each choice, or piece of information, he called a 'bit.' In this way, complex information could be organized according to strict mathematical principles. His methods, although devised in the context of engineering and technology, were soon seen to have applications not only to computer design but to virtually every subject in which language was important, such as linguistics, psychology, cryptography, and phonetics; further applications were possible in any area where the transmission of information in any form was important". [Mount and List, Milestones, 65; OOC 880; Tomash & Williams S94-95]

118. 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, &c., of the Heavenly Bodies...In Four Parts [in one volume]**. London: Printed for, and sold by, the Proprietor, at No. 17, Ave-Maria Lane, St. Paul's, 1817-1820. Twelfth edition in four parts. Tight, bright, and unmarred. Four separate title pages, dated 1817, 1815, 1822, and 1820. Thick 4to, 26 x 21cm, [13], 1130pp, frontis, 30 copper plates intact, as called for by the index, tables and charts. A few marginal notes in ink and pencil throughout, some scattered foxing, mainly to plates, and staining in gutters, otherwise clean. Half polished calf over marbled boards, gilt stamped border and date on spine with compartments stamped in blind. Calf spine label with title in gilt just lifting at the corners. Near Fine. Half calf over boards. (#11121) \$3,250.00

*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. The masterwork, "A New and Complete Illustration..." covered aspects of the classical tradition of astrology, but also "its so called magical strain of divination (as exemplified in horary practice and elections and also worked with ingress charts and solar returns" (Bobrick, *The Fated Sky*, pg 246). Examples of Sibly's divination questions include: "An Engagement at Sea. Which shall have victory?" "Shall the Querent Marry the Gentleman she loves?" "Question on theft."*

"*Shall the Querent attain the Promotion desired?*" The work originally appeared in 1784 and had already gone through several printings by the time of Sibly's death in 1799, and went through several more after, with revisions and under varying titles. A beautifully bound and complete single-volume collection of this landmark publication in astrology. 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. 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-19th century.

119. Sibly, Ebenezer. **A New and Complete Illustration of the Occult Sciences: 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. [2 volumes]** 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 and Sold by Champante and Whitrow, Jewry-Street, Aldgate; and at the British Directory-Office, Ave-Maria Lane, nd. [1780-1804] [1793]. Revised. Tight, bright, and unmarred. Rebound in quarter calf over marbled boards, 2 volumes (xii; 618; 1126 pp + index) in fine condition with gilt titling and raised bands. Fresh endpapers, the text and plates are clean, with mild foxing/discoloration and trimmed edges, a few pages (title) with basic repairs, small tears, otherwise an excellent text block specimen. Large quartos in four 'parts' bound in two volumes, 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. Near Fine. Quarter calf. (#11094) \$5,500.00

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. 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, 1790], [Part 2, 1784], [Part 3, 1792], [Part 4, 1791]; 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."

120. Smith, Caroline, John Astrop. **The Elemental Tarot.** New York: Dolphin/Doubleday, 1988. First Edition. Housed in slipcase, with hardcover book and original deck in box. Full color and complete deck with hardcover accompanying book. 128pp., 78 cards. Like new. Slipcased. (#10265) \$175.00

Illustrated and designed by artist Caroline Smith, this tarot deck is a reinterpretation of the traditional tarot system, but based on the four elements. Smith's approach to tarot is intuitive and symbolic, her system is simple and elegant, for anyone with basic knowledge of astrology. She is an internationally renowned artist whose work features recurring goddess imagery and together with her now late husband, leading astrologer and author John Astrop, she created a number of powerful divination systems, including The Elemental Tarot, showcasing her symbolic and bold style. Rare and out of print edition.

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121. Smith, Sarah [art]; Patten, Graham [binding]. **News Cycle**. Medford, MA, 2019. Limited Edition. Tight, bright, and unmarred. Dark rust paper binding, unusual structure, Cheloniidae Rag paper, and Hahnemuhle Bugra paper; paper archival box. 9x9x3 cm. np. Illus. (b/w plates). Signed by the artists. Limited numbered edition of 30. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10617) \$1,100.00

...in which the binder presents the multiplex carousel structure - a Continuously Convoluting Carousel - an unusual new structure. Designed and developed by bookbinder and conservator Graham Patten, it features artwork by printer, illustrator, and book artist Sarah Smith. It can be inverted on itself indefinitely, revealing a sequence of four different hidden openings or displays. A variation on the Jacob's Ladder toy, the Continuously Convoluting Carousel employs the same double-action hinges that gave the original toy its characteristically illusive motion. "News Cycle comments on our reaction to the news. Through the operation of the book, five groups of people express four different emotions— apathetic, shocked, angry and elated. The cycle continues indefinitely as the viewer manipulates the book and the people experience the news. The images were drawn in pen and ink and then printed with photopolymer plates." [Artist Statement]

122. Sobota, Jan (binding). **Velislav's Bible [Design Binding]**. Czech Republic: Archa Publisher, [2007/2012]. Fascimile/Binding. Tight, bright, and unmarred. Full leather binding, metal fixtures; full color facsimile of the textblock. 4to. np. Illus. (color plates). Limited Edition of 10 [N.B. Only two completed before Sobota's death] Fine. Hardcover. (#8668) \$4,500.00

Limited edition of 799 copies. Jan Sobota was commissioned to bind 10 copies in 'period' style. Soboto passed away, however, after completeing only two of them. One remains with his wife/ archive, this is the only copy publically available. It is also the final binding he worked on prior to his death.

The bible has 376 pages and nearly eight hundred paintings. It is the largest illustrated medieval manuscript in central Europe. Sobota's binding is a facsimile of the original binding.

"Most comprehensive illustrated medieval manuscript in central Europe was created around the mid 14th century thanks to the initiative of Velislav, who is portrayed on fol. 188r as kneeling before a statue of St. Catherine, the patron saint of theologians and philosophers. This seems to be evidence that he was a member of the clergy, although he is not wearing a tonsure and his clothing is rather secular. He can be most probably identified with a Prague capitulary of the same name, who was a notary to Jan of Luxembourg, later a notary and a diplomat of Charles IV. The book was

created in a secular, laic book-workshop with signs of stable and standardized operation.

Velislav's Bible is neither a biblia pauperum (a Bible of the poor) - this type was introduced only later and typically had around thirty to forty recurring paintings - nor it is a fully illustrated Bible comprising the whole biblical text.

It includes the following books: Genesis (1r-52v), Exodus (53r-88v), Daniel (89r-108r), Judges (108v-115r), Judith (115v-130r), Antichrist cycle (130v-135v), Christological cycle (136r-149r), Apocalypses (153r-168v), Apostles' deeds (169r-179v) and above that a cycle about Czech patrons saints Wenceslas and Ludmila (180r-188r). Different other individual images appear in the second half of the book. Given the fact that vast majority of images is accompanied by comments and that occasionally written names of the characters occur, the manuscript can be regarded as a medieval comics. The brushwork shows some romantic elements, with some elements of the later so-called "beautiful style."

123. Strand, Randi Annie. **Prisme 2**. Norway, 2019. Limited Edition. Tight, bright, and unmarred. Black stiff board, black cloth spine, Japanese string binding, relief prints (hand printed, using hand cut stencils), on 11-12 gram Japanese paper. Oblong fo. np (each iteration has 4 to 7 sheets). Illus. (color plates). Numbered limited edition, this being 1 of 3 copies. [Please Note: we have a number of variations of this work and there is a discount when buying 3 or more]. Fine. Hardcover. (#11101) \$1,500.00

Some of the books in the series were made into a film, and the film becoming an artwork unto itself. The film of an alternative version was awarded the Critic's Prize on the juried regional exhibition in Trondheim 2017.

"The paper is translucent, soft, airy, and completely silent. Quick movements of the papers is physically impossible. Each sheet has one visual element, a shape which is mirrored as you turn the page. The fragile paper is printed with motives developed from Arabic ornamentation. This expression was originally created out of mathematics and geometry, to avoid imagery that might lead to idolatry. I wanted to combine the book as a system, with this geometry to see what that could bring. I find it fascinating how the images switch between flat and spatial," and that despite the strict patterns, associations may vary and go towards modernism, the oriental, and paradoxically also towards figuration. The transparency causes overlaps between the pages that create new shapes and new colors.

The sheets melt together in a way which makes it almost impossible for the reader to predict the next sheet's exact

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pattern and color, or to remember precisely the last motif. It plays with the illusions of form, color, space and order. The image is transformed with each turn of a page and becomes ephemeral. A book starts to exist the moment its pages are turned. Since the book is a media of intimacy, presence and touch, haptic communication inevitably establishes meaning in itself, a communication which invariably will be in some kind of relation to the mental content. It is an arena where perception and thinking operate together, it might also bring awareness of your own perception.

Books have been holy objects for many different reasons. The fragility of the paper and the actions necessary, may add a ritualistic element to the act of reading. I see the reader' act as a performance, a slow motion ballet. In a materialistic culture of mass consumption and noisy, offensive expressions, I find it appropriate to react by focussing on tranquility, care, and consideration. Like mandalas, which often are written in sand to be washed away, I have tried to create a space for a contemplative experience, displaying the ever changing character and relativeness of existence, where different elements always are colored and influenced by their surroundings." [Artist statement]

Randi Annie Strand, visual artist, born in Norway 1962. Lives in Oslo. MA from Bergen Academy of Art and Design (92). Language, signs and sensory experiences are central elements in her works. Her ideas have been realized through different media and techniques.

124. Sweeney, Bobbie; Yockey Sprague, Susan [illus]; Fletcher, Erin [binding]. **Rookwood [Miniature Design Binding]**. Cincinnati, OH: Mosaic Press, 1983/2016. Unique. Tight, bright, and unmarred. Stone Veneer Dorfner Binding; spine covered in light grey buffalo skin; stone veneer covered boards with veneer and handmade paper tabs; sewn on snakeskin tapes; novasuade fly leaf made to handmade Katie MacGregor paper; leather wrapped endbands; sprinkled edges in the rough. Book housed in a dark grey buffalo skin clamshell box with a light grey buffalo skin back-pared onlay; trays covered in handmade Katie MacGregor paper and lined with Novasuade; box stamped in light grey foil with book title. 32mo [7.7x5.7x1.2cm]. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#9763) \$750.00

"This miniature is about Rookwood Pottery, a studio founded in 1880 by Maria Longworth Nichols, who fell in love with the Arts and Crafts Movement. Nichols desired to bring these European and Oriental designs to America. Throughout its run, Rookwood became known for several styles of design, glazes and unique shapes. I choose to bind this book with stone veneer in the hopes that it would capture the textures and feel of

decorated pottery. The assemblage of petals made from wood veneer and handmade paper are pulled from one of the vase designs illustrated in the text. The box is adorned with the famous R-P monogram, which was adopted in 1886 as the studio's identifying mark. A single flame was added for each year after 1886, thus the box denotes the year 1887." [artist statement]

125. Swift, Jonathan; Cooksey, Gabby. **A Voyage to Brobdingnag made by Lemuel Gulliver in the Year MDCCII [together with] A Voyage to Lilliput by Dr. Lemuel Gulliver MDCIC [Design Binding]**. New York: Limited Editions Club, 1950/2022. Limited Edition. Tight, bright, and unmarred. Full leather binding, blush red calf skin, leather hinges, brass held on with epoxy, Chiyogami/Yuzen decorative paper for pastedown and flyleaf and red Moriki Kozo handmade Japanese paper for the endpapers. Sewn silk end bands, custom clamshell box. Fo/32mo. 160pp. Illus. (b/w plates). Numbered limited edition. Fine in Fine Archival Box. Hardcover. (#11207) \$12,500.00

"I chose to do two layers of brass to give the design dimension and lines to break up my drawing.

Design idea for the miniature:

When Gulliver is in Lilliput, he gets washed ashore and the Lilliputians tie him up. I chose the idea of his hands laying on the beach still free and unconscious waiting for the story to begin.

Design idea for large:

Gulliver gets pulled into a fight with two rats during his stay at Brobdingnag. He ends up killing one and the other runs away in fear. The 2 layers of brass show the sword on the cover stabbing one rat, and on the back cover, the other rat running away." [artist statement]

This remarkable work now weighs in at 23 pounds.

126. Taylor, Mike. **Q d'etat**. 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.

127. Tennyson, Alfred; Tennyson, Charles [ed]; Abbott, Kathy [binder]. **Unpublished Early Poems [Design Binding]**. London: MacMillan & Co, 1931. Unique. Tight, bright, and unmarred. Stub-binding bound in full grey goatskin over sculpted boards, cold gilded with Caplain gold leaf, teg, hand decorated handmade endpapers and doublures. 8vo. Fine in Fine Dropspine Archival Box. Hardcover. (#10804) \$3,750.00

Edited by Tennyson's grandson.

Kathy Abbott started bookbinding in 1989. She served a four-year apprenticeship in bookbinding and then gained an HND from the London College of Printing, followed by a BA (Hons) Bookbinding from Roehampton University. Kathy is a partner of Benchmark Bindery, set up in 2009 with Tracey Rowledge. She teaches Advanced level Fine Binding at the City Lit, London and conducts many workshops across the UK and overseas.

128. Turrentine, Terry (images); Weber, Marshall (poem). **Swords and Angels [Artist Book]**. San Francisco, CA: Terry Turrentine, 2017. Limited Edition. Tight, bright, and unmarred. Black leather embossed boards, accordion fold structure, screen printed text; housed in cloth drop spine box. Square 4to. np. Illus. (b/w plates). Numbered limited edition of 8 copies (plus two hors commerce). Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10999) \$6,500.00

Design by Dana F. Smith. Sixteen cool-toned photogravures by Terry Turrentine accompanying a poem by Marshall Weber in a beautifully designed accordion-fold binding.

"Photographs were taken by Terry Turrentine at the Pond at Elephant Head, Green Valley, Arizona ... Copperplate photogravure etchings made by Paul Mullowney Printing ... Silkscreen text by Nathaniel Swope, Bloom Screen Printing Co. Portfolio box and binding made by John DeMerritt Bookbinding." [colophon]

129. **Two photographic tobacco cards of female theatre performers.** c. 1890-1920. Two black and white silver gelatins photographic cards; one a cigarette card and the other is a CDV style tobacco plug card on board. Very Good+. (#10169) \$75.00

One card features a female performer lounging on the shore in the Sennett Bathing Beauties which was a bevy of women performing in bathing costumes assembled by film producer Mack Sennett. They appeared in comedy short subjects, in promotional material, and in promotional events such as Venice Beach beauty contests from ca 1915 -1928.

The other is a sepia toned carte-de-visite of Miss Miner in full costume, circus and theater performer of the 1890s. Little Rhody cut plugs made tobacco cards around the turn of the century. Racy for the times featuring full bare legs.

130. Various. **The Transistor. Selected Reference Material on Characteristics and Applications.** New York: Bell Telephone Laboratories, 1951. First Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Grey cloth wraps, black lettering. 4to. 792pp. Ilus. (b/w plates). Near Fine in Wraps. Original Wraps. (#11046) \$2,500.00

"The first compendium of information on the transistor and its applications." Introduction and 34 papers presented at a Bell symposium in September 1951. Includes work by the then greats and near greats...including papers from the likes of William Shockley, who won the 1956 Nobel Prize for Physics [Bell-Labs scientists John Bardeen and Walter Brattain]. This is, far and away, the best copy of this work we have seen. [Not in OOC]

131. Velazquez, Lorena. **Alone Together.** Condesa, Mexico: Lorena Velazquez, 2021. Limited Edition. Bright and unmarred. Unusual structure, altered accordion fold, mixed media (print, photo, fabric); housed in a red cloth box with cut-through.. 29.5 x 13.0 x 13.5. np. Illus. (color and b/w plates). Numbered limited edition of 12. Signed by the artist. Fine in Fine Arch. Box. (#11001) \$2,500.00

"With the lockdown, we had to shut ourselves away. This is when I decided to observe the building opposite. I chose to invert the images as negatives, in order to respect the identity of my neighbors, which offers a completely different interpretation when reading the images.

The city of Paris appears lifeless. Our expectations are filled with fear. Fear to face the unknown. Enclosed spaces no longer make sense. Knowing the other becomes valuable.

We asked ourselves many existential questions during this time of great fragility. We lived through a bizarre time, with so much

solitude, nothingness and despair when faced with the number of deaths around the world.

In this context, scientific advances take on an unusual scale and acquire great importance in the fight to overcome the darkness." [artist statement]

132. **Viking Motocross photographic product catalog.**

San Diego, CA: [Edison Dye], c.1976-1979. Unique. Original motocross sample catalog with photographic illustrations (chiefly color) and product descriptions, 23 pages + 1 loose photograph, mounted on black construction paper, 8.5x11" In very good original condition, with little age wear. Very Good+. (#9484) \$325.00

Edison Dye is considered to be the father of motocross in the United States. In the late 1960s, Dye brought over many of Europe's top motocross stars to race against the scrambles racers of America. During this time, Dye also founded a motocross accessory business to provide motocross riders with imported racing gear that provided better protection than what was generally available in the United States at that time. His supplier was a company in Sweden that produced hockey gear. He also marketed Husqvarna motorcycles and brand gear [Viking] to American riders. Dye continued with his motocross import business until he retired in the 1980s.

133. Virekananga, Shanti. **La Gran Magia de las Velas y de los Colores.**

México City: Editorial Fuerza, [1961]. Reprint. Tight, bright, and unmarred. Bound in original color wraps, pages evenly toned with mild foxing around edges, creasing. 126pp +illus. In Spanish. In edition of 1000. Very Good+ in Wraps. Original Wraps. (#11021) \$45.00

Magical uses of candles and color magic. Conjuration, spellwork using candles, altars.

134. Visconti, Zaccaria; [Saint Francis de Sales [Franciscus Salesius]], former owner. **Complementum Artis Exorcisticae, Cui Simile Nunquam Visum Est [Association Copy].** Venice: Apud Franciscum Barilettum, 1619. Later Revised Edition. Moderate shelf/edge wear, small closed spits at joints and tail, vellum toned, mss title at spine and bottom edge of text block, small hole close to center of front board, ownership inscription at ffep, small ownership mark at verso of title page (Sir Robert Inglis, 2nd Baronet), light tide marks at bottom edge, minor worming at rfep, light sporadic toning/foxing throughout. Original vellum binding, Roman letter some italic, engraved globe device on title-page, historiated and floriated woodcut initials, grotesque headpiece, typographical ornaments. 8vo. [vi], 442,

[xxii]. A-2F8. Very Good-. Original Vellum. (#11117) \$25,000.00

Written by Milanese professional exorcist Zaccaria Visconti, who belonged to the order of SS. Barnaba e Ambrogio, a company of secular priests founded by Carlo Borromeo, archbishop of Milan beginning in 1564. Borromeo originally established the position of "public exorcists," four to six men who were the only priests in Milan licensed to conduct exorcisms. As a manual, Visconti's text establishes exorcisms as a "medical practice" to be treated with remedies and healing practices including the diagnoses of melancholic humors, frenzy, and mal della matrice (a sensual hysteria common among women in general and nuns in particular). Visconti claims in the book, intended for professional exorcists, that melancholy is highly adaptable to the artifices of demons because it is "inherently disobedient and rebellious in those striving to expunge it from themselves..." Essentially, with the constitution of the melancholic humor (generally wet and cold), the demon has opportunity to invest in the individual making "an abode appropriate for demons" and conceals itself in the body uncontested by theologians. He also concluded that his vantage point of theologically knowledgeable exorcists are enabled to rise above the confusion with possession, unlike corporeal physicians, to a higher medicine of the soul, as evil "by virtue of its nature, is able to move a man's imagination through the local motion of the spirits and humors, thereby instigating within us imaginary apparitions." A seemingly definitive manual for public exorcists of the 17th century. Comprehensive iterations, including aspects of the types of exorcisms, theologically exercises, and techniques for employing prayers, remedies, formulas, rites, blessings, and rituals for demonic possessions. This critical work discusses a Galenic approach to exorcisms including purging using herbs, visual constitution recognition with observing physical attributions, and for example, the loss of one's voice with the goal of exorcism to rather, "impose silence on the Devil."-- Cited from book.

Copy formerly owned by Saint Francis de Sales [Franciscus Salesius] (1567-1622). In 1602, with the death of Bishop Granier, Francis was consecrated Bishop of Geneva. He was renowned for his deep faith and, in the face the Protestant Reformation, the gentle and sophisticated way he handled religious divisions in his area. In 1610, and in collaboration with Saint Joanna Francis de Chantal, Francis founded the Order of Visitation. The Salesian Order of John Bosco (19th century) was named after him, are known for practicing exorcism traditions. He was also favored for his writings on spirituality, notably Introduction to the Devout Life and the Treatise on the Love of God. He was beatified in 1661 by Pope

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Alexander VII, who canonized him in 1665. In 1877, he was proclaimed teacher of the universal church by Pope Pius IX. St. Francis developed his own sign language so as to be able to teach a deaf man about God, as a result, he was named the patron saint of the deaf. His well-documented use of broadsheets and books used in an effort to convert Calvinists led to his also being named the patron of writers and journalists. It can be speculated that St. Francis owned this book perhaps out of piety to the Church and an effort to continue virtuous living. More evidently, he most likely used the book in practice as a manual. Because of de Sales' holy divinity and commune with God, he is attributed with engaging in spiritual warfare with evil. His writings reflect the use of the sign of the cross as antidote to the mark of the Devil. He, like Visconti, believed in purging the body of sinful humors, 'holy sobriety' and spiritual disciplines. (de Sales, "Spiritual Combat," 1589). (See also: Clark, Stuart. "Thinking with Demons," 1997).

135. Waggoner, Mel. R., M.D. **The Note Book of an Electro-Therapist.** Chicago, IL: McIntosh Electrical Corporation, 1923. First Edition. Moderate creasing to wrappers, otherwise tight, bright, and unmarred. Black vinyl wrappers, 173pp + illus., blue edging. Annotations by former owner. V. Good+. Softcover. (#11099) \$75.00

Written by a physician employed by a manufacturer of electrical appliances to deliver lectures on electrotherapy. The origin of some of the peculiar claims made in this volume found early in the book. Method of diagnosis by finding painful centers. Useful health therapies using electrical current methods.

136. Warren, Jim [ed]. **The First Two "West Coast Computer Faire" Conference Proceedings [1977 and 1978].** San Francisco, CA: Computer Faire, 1977-1978. First Edition. Minor shelf/edge wear, else tight, bright, and unmarred. Yellow and green printed paper wraps, black in lettering and decorative elements. 4to. 334; 505pp plus adverts. Illus. (b/w plates). Near Fine in Wraps. Original Wraps. (#11086) \$2,500.00

The First West Coast Computer Faire has been called "one of the most significant events in the history of personal computing." [www[dot]computerhistory[dot]org/tdih/april/15/. An unexpectedly large crowd of some 12,000 attended and saw the introduction of three of the most popular personal computers of the time: the Apple II, the Commodore PET, and the Radio Shack TRS-80. Steve Jobs was photographed demonstrating the Apple II, which his partner Steve Wozniak had barely completed in time for the show. The Proceedings

contain some 100 articles and tutorials on 25 aspects of personal computing along with numerous advertisements.

There is one tiny mention on page 332, among a long list of exhibitors, of "Apple Computer, 20863 Stevens Creek Blvd, Cupertino, CA." The company had moved to that small space only months before, from Jobs' bedroom and garage. At the time it had eight employees, but purchased two booth spaces at the faire and debuted the Apple II. "Right there at the entrance, the wave of the future, was Apple, running a kaleidoscopic video graphics program on a huge Advent display monitor. 'It was crazy,' Randy Wigginton, who was working in the booth with Woz and Chris Espinosa and the others, later recalled. 'Everybody was coming by and asking for demonstrations, and it was fun because people were excited about it'" [Levy, Steven. Hackers. Penguin. p266].

The second is an even more extensive set of Proceedings, with more than 500 pages of articles, tutorials, and advertisements.

Ted Nelson, the author of Computer Lib/Dream Machines, opened his presentation with, "Here we are at the brink of a new world. Small computers are about to remake our society, and you know it."

Articles in the 1977 edition include:

"Robots You Can Make for Fun and Profit" by Frederik Pohl

"The 1940s: The First Personal Computing Era" by Henry Tropp

"The Unforgettable Next Two Years" by Ted Nelson

"Computer Power to the People" by David H. Ahl

"The Potential of Microcomputers for the Physically Handicapped" by Peter J. Nelson and J.G. Cossalter "Roaming Around in Abstract 3-D Spaces" by Tom DeFanti, Dan Sandin and Larry Leske

"A Pipe Organ/Micro Computer System" by Jef Raskin

"Community Memory — a 'Soft' Computer System" by Lee Felsenstein

"Sharing Your Computer Hobby with the Kids" by Liza Loop

"Use of a Personal Computer in Engineering Education" by Roger Broucke

"Home Text Editing" by Larry Tesler

"The New Microprocessor Low Cost Development Systems" by Phil Roybal.

The 1978 edition includes a biographical sketch of Alan Kay and:

"Significant Personal Computing Events for 1978" by Adam Osborne

"Introduction to Personal Computing, a Beginner's Approach" by Robert Moody "Microcomputer Communication for the Handicapped" by Tim Scully

"The Design of a Voice Output Adapter for Computer" by William Jolitz

"Ambitious Games for Small Computers" by

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Larry Tesler

"People's Capitalism: The Economics of the Robot Revolution" by James S. Albus "Communication Protocols for a Personal Computer Network" by Ron Crane "Bringing Computer Awareness to the Classroom" by Liza Loop "An Introduction to Programming in PASCAL" by Chip Weems, and many more....

137. Warrior, Betsy and Lisa Leghorn. **Houseworker's Handbook**. Cambridge, MA: Women's Center, 1974. [Second Edition]. Original yellow staplebound wrappers with lower right hand evidence of removed sticker, otherwise in very good condition. 81 pages with illustrations throughout. Very Good in Wraps. Staplebound. (#9918) \$45.00

Betsy Warrior was a radical activist and organizer of women's liberation and the battered women's movements in Cambridge, Boston and the nation. In 1968 she began organizing and agitating as one of three original members of Cell 16, a women's liberation group that exposed the subordination of women and advocated for equal pay, childcare, reproductive rights, economic justice and self-defense. These early messengers for women's rights campaigned against unpaid labor by homemakers, wife abuse, exposed the inequality of women in the workforce and in intimate relationships and they trained women in karate for self-protection. She was an author and editor of the Journals of Female Liberation. - Cambridge Women's Heritage Project.

138. Williams, Thomas Parker; Williams, Mary Agnes. **American River**. Luminice Press, 2022. Limited Edition. Tight, bright, and unmarred. Paper boards with pochior image, Washi linen spine, double sided accorion structure; 6 two-page spreads (oil-based inks over flood coats), letterpress. Oblong 8vo. np [24pp]. Illus. (color prints). Limited ed. of 12. Fine. Hardcover. (#11245) \$1,500.00

"In America, we are losing our freedoms, one by one.

*Clean Air – the freedom to breathe air not polluted with toxins
Safety – the freedom to live without fear of deadly guns
Women's Autonomy – the freedom to control their own bodies
Voting – the freedom to participate in our democracy*

*We are losing America." [artist statement/text]
All six original images hand printed with 41 pochoir mylar stencils.*

139. Wood, William. **New England's Prospect, A true, lively and experimentall description of that part of America, commonly called New England: discovering the state of that Country, both as it stands to our new-come Planters; and to the old Native Inhabitants.**

London: John Dawson for John Bellamy, 1634. First Edition. Minor worming at inner margin (not affecting text), light toning, lacking A2-4, O2-4, else tight, bright and unmarred. Uncut, later blue paper wrappers, Roman and italic type, woodcut and type ornament head-pieces, woodcut initials. 8vo. (2) 98pp. Illus. Good+. Wraps. (#11211) \$7,500.00

Elegant, unsophisticated copy.

The work, published in London in 1634, includes advice and cautions to prospective settlers and some of New England's first nature poetry. It also served as one of England's earliest and best glimpses into life in the New World. "The text of the work included descriptions of plant life, geography, and climate in addition to explications of Native American life and English settlement. William Wood's work was as much a study of the topography of New England as it was an ethnological study of New England's original inhabitants, and for these reasons was incredibly popular in London."

At the end of the volume Wood includes a short vocabulary of native words and phrases, "because many have desired to heare some of the native language, I have here inserted a small nomenclator...." Algonquian words for parts of the body, time of day, and wildlife are included, as well as place names and villages.

140. Wortley, Richard. **Skin Deep in Soho**. London: Jarrolds, 1969. First Edition. Minimal shelf/edge wear, soft bump at tail, else tight, bright, and unmarred; DJ shows slight rumple related to bump, but otherwise bright and clean. Orange cloth boards, gilt lettering. 180pp. Illus. (b/w plates). Near Fine in Near Fine DJ. Hardcover. (#11209) \$450.00

An uncommonly fine copy of the author's first book..."a disturbing and provocative documentary" of "the sizzling sixties." Photographs by John Haynes.

The book vividly and perceptively catches the feeling and texture of the intensely unconventional London Soho during this time...raising important sociological questions about prevailing attitudes and hypocrisies.

It was published as an alternative to the sympathetic documentary ('Carousella') about the lives of cellar strippers for which Wortley wrote the screenplay. Banned at the time, this film is now available via YouTube. The book focuses on the author's growing awareness of the lifestyle realities of a single stripper (Tina Samuels), to whom he dedicates the book, and how she chooses to make her living.

The photographic laminated dust-jacket, designed by Michael Brett, and notoriously vulnerable, is bright, nearly undamaged

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and complete and clearly priced to front inflap at "35s net in UK only".

Richard Wortley, the author, had an Oxford modern history degree and was a radio drama producer for the BBC from the 1960s to 1994 His subsequent investigative studies 'Pin-up's Progress' (1971; Pan paperback) and 'A Pictorial History of Striptease' (1976; Octopus) are both much more frequently available.

ADDENDUM

Von Neumann, John. **The Computer and the Brain.** New Haven and London: Yale University Press, 1958. First Edition. Minimal shelf/edge wear, ownership signature at ffep, else tight, bright, and unmarred; DJ shows minor shelf/edge wear. Gray cloth boards, black ink lettering; pictorial DJ. Small 8vo. 82pp plus np history of the lecture series (4pp). Near Fine in Near Fine Dustjacket. Hardcover. (#11230) \$3,500.00

Von Neumann's fifth and last work on automata theory—his 1956 Silliman Lectures, left incomplete at his death and never delivered. The lectures present "an approach toward the understanding of the nervous system from the mathematician's point of view" (p. 1); they discuss the principles underlying "the systematics and the practice of computing machines" (p.3) and how these resemble or differ from the way the brain functions.

"Von Neumann's war-related computer activities spurred his further interest in theoretical issues of the information sciences. His main concern was for developing a general, logical theory of automata. His hope was that this general theory would unify the work of Turing on theoretical machines, of McCulloch and Pitts on neural networks, and of Shannon on communication theory. Whereas Wiener attempted to unify cybernetics around the idea of feedback and control problems, von Neumann hoped to unify the various results, in both the biological and mechanical realms, around the concept of an information processor— which he called an 'automaton.' (The term automaton had been in use since antiquity to refer to a device that carries out actions through the use of a hidden motive power; von Neumann was concerned with those automata whose primary action was the processing of information.)

"The task of constructing a general and logical theory of automata was too large for von Neumann to carry out in detail with the final few years of his career. Instead, he attempted to provide a programmatic framework for the future development of the general theory and limited himself to developing specific aspects, including the logical theory of automata, the statistical theory of automata, the theory of complexity and self-

replication, and the comparison of the computer and the brain." (Aspray 1958, 133–34) Minsky 1963, 506.

Ownership signature of GE Wright (presumably the noted biblical scholar).

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