

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 is 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.

Please find our 'long list' of items we will have in our booth at the Boston ABAA book fair. There are a handful of items that we are holding back to be surprises in the booth. We hope we will see you this coming weekend.

Boston ABAA Book Fair Long List

1. **42 Photographs of the Demolition of the Old Howard Theatre in Boston, MA [with 20 distinct images and some duplicates taken from the same position at what might be a slightly different exposure].** Boston, MA, nd [circa 1960]. Original Prints. Near Fine. (#8942) \$450.00

Probably journalistic in origin dating from 1960, a collection of photographs 4"x6" showing the controversial demolition of the Old Howard Theatre in Boston after a bad but not catastrophic fire. Images include shots of the building exterior strewn with debris, street scenes showing curious crowds watching the proceedings, interior shots of tangled beams and destroyed stalls seating, and general shots depicting the considerable damage to what was obviously a beautiful and extremely old establishment. In 1843 the site was the location of the somewhat notorious Millerite sect, a Massachusetts doomsday cult who gave up in disgust after 1844 rolled around without actually being Doomsday and the sect's leader; William Miller (an ex-sherriff from Virginia), was discredited as a fraud in an unbelievable and surprising development. Arguably at one time the most famous and lamented theatre in Massachusetts, the Old Howard began its life in 1845 as a venue for serious drama, ballet and opera and played host to many of the leading theatrical lights of the age (including a young John Wilkes Booth) in some of the most glittering productions. In 1843 the theatre became the centre of public scrutiny after the abhorrent treatment of Sarah Parker Redmond, a black anti-slavery activist, lecturer with the American Anti-Slavery Society who eventually became a qualified medical doctor. Having purchased a ticket for the opera Don Pasquale, Redmond

refused to sit in the segregated section and as a result was forcibly thrown down the stairs during the effort to remove her. She won a lawsuit against the theatre the following year and was award \$500 in damages.

Eventually the rising popularity of other Boston theaters started to take its toll and by the late 1860's the Howard was hosting variety shows involving magicians and dancing girls. This was the beginning of a trend that ended with the closing of the Howard in 1953 after a dramatic and somewhat fabulous decline into a den of sin and villainy playing host to some of the greats of the the burlesque circuit; including the legendary Gypsy Rose Lee and Fanny Brice alongside Buster Keaton, Abbott and Costello, Jerry Lewis and W.C. Fields. After its closure the theatre, despite being beautiful and historically unique and significant was in constant threat of demolition. A local group of interested historians began a campaign to raise the \$1.5 million necessary to restore the theatre but unfortunately (or very suspiciously) before they could attain their aim the Old Howard caught fire. Although the damage was by no means catastrophic the city council moved with startling and controversial speed to demolish the local historical landmark. These photographs represent the last remaining images of a beloved urban icon.

2. **Abbot, A.E. A Guide to Occult Books and Sacred Writings of the Ages.** London: Emerson Press, 1966. First Edition. Light toning and creasing to wrappers, else tight, bright, and unmarred. Original pink and blue printed wrappers. Booklet. 64pp. Very Good+ in Wraps. Staplebound. (#12834) \$125.00

Deals with 200 subjects relating to esoteric and sacred writings of the ages. there are 1200 author entries, 1630 book entries, and 185 cross references. A reference bibliography for the occult.

3. **The Adventures of Conan (the Barbarian): A Sword & Sorcery Spectacular, Universal Studios Tour Set Photo Album.** Los Angeles, CA, 1983. Unique. Minor splitting to photograph sleeves, light toning to clipping adhered on front album boards, else very good. 13-1/2x7-7/8" with color photographs. Cream vinyl boards with gilt borders stamped on front. 8 fold out leaves with 12 plastic photo sleeves per leaf, post bound, containing 60 4x6 color photographs. With an additional 5x7" color photo laid in, 13 four image color negative strips laid in. Newsprint advertisement mounted on front board and laid in. In a mylar sleeve. Very Good+ in Wraps. Photographic Album. (#12134) \$850.00

The Adventures of Conan: A Sword and Sorcery Spectacular was an attraction at American theme park Universal Studios Hollywood that ran from 1983 to 1993. It was an 18-minute live-action stage show, similar to the

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theme park's other "action spectaculars," that took place in a 2,200-seat indoor theater and was loosely based on the film *Conan the Barbarian*. The show was designed by Gary Goddard known for his entertainment designs at theme parks, but also directed the 1987 *Masters of the Universe* movie. Produced by Peter Alexander. According to Alexander, the special effects contained in the dragon – when combined with the show's magical illusions, other lasers, live actors and animated characters is a first in live theatre, anywhere. Photographs in the album include live action actors and actresses: Anthony Carroll, Black actor who starred in *Conan the Barbarian*; Karen Sheperd, martial artist; a young Brian Thompson, from *X-files* fame; and other to-be more famous Hollywood stunt actors and actresses. The bulk of the images are candid snapshots of the cast, costume designers, makeup artists in the dressing rooms and on the set of the production featuring the pyrotechnic dragon. There are a couple of "back stage" humorous antic photographs. Also included is a cast wedding that took place on the Conan stage. The 20 min saga adaption was a very technically ambitious stage show featuring water, fire, laser effects, as well as animatronics. There were four Arnold Schwarzenegger-like Conans present. The show ran until 1993. The laid in color negatives are mostly head shots of performers or other actors.

4. Allen, Woody. **Mere Anarchy**. New York: Random House, 2007. First Edition. Near fine dj, else tight, bright, and unmarred. Black paper boards. 8vo. 160pp. Near Fine in Near Fine Dustjacket. Hardcover. (#11711) \$2,000.00

Inscription on ffep: "To Oliver - a fellow non-believer"-- from Woody Allen.

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

5. Atiyah, Michael; Bombieri, Enrico; Donaldson, Simon; Dyson, Freeman; Karp, Richard; Lax, Peter; Mumford, David; Gell-Mann, Murray; Smale, Stephen; Weinberg, Steven. **CONCINNITAS [Complete Set of Equations]**. Portland, OR: Parasol Press, 2014. Limited Edition. Bright and unmarred. Black coated cloth archival boxes (prints, descriptions, cards). 8 are 26 1/8 x 31 5/8 inches. 2 are 31 5/8 x 26 1/8 inches. Illus. (b/w plates). Limited edition of 100. Signed by the mathematicians/physicists. Fine in Fine Archival Boxes. Loose Sheets. (#9325) \$12,500.00

A collection of 10 aquatints on Rives Paper. Leon Battista Alberti, renaissance scholar, artist and architect, coined the term Concinnitas to connote the beauty found in the confluence of perfect uses of number, position and outline.

In 2012, Parasol commissioned ten mathematicians, physicists, and computer scientists, including two Nobel Laureates and five Fields Medalists, to create etchings of the mathematical expression most meaningful to them. These formulae were then printed by the fine-art print shop Harlan and Weaver as aquatints, evoking the look of equations quickly and elegantly sketched in white chalk on a blackboard. Accompanied by an expository essay of each and description card, signed by each.

Sir Michael Atiyah. Edinburgh University. Fields Medal
Enrico Bombieri. Institute of Advanced Study Princeton. Fields Medal

Simon Donaldson. Stony Brook University / Imperial College London. Fields Medal

Freeman Dyson. Institute of Advanced Study Princeton. Templeton Prize

Murray Gell-Mann. Santa Fe Institute. Nobel Prize

Richard Karp. UC Berkeley. Turing Medal

Peter Lax. Courant Institute (NYU). Abel, Wolf and Norbert Wiener Prize

David Mumford. Brown University. Fields Medal

Stephen Smale. City University of Hong Kong. Fields Meda

Steven Weinberg. University of Texas. Nobel Prize

6. Barcenas, Mina. **Diario de Clase [Work in Progress]**. Mexico, 2017. Limited Edition. Bright and unmarred. Folded sheets in long printed box. 90x54cm (prints) and 11x56x7cm(box). Numbered limited edition of 5. Signed by the artist. Fine in Fine Box. (#11416) \$1,850.00

Diary class [work in progress]

10 digital printa on Hahnemühle cotton paper, housed in a filing box lined with cotton paper. Diario de clase [work in progress] / Class Diary [work in progress]

Artist's book, second intervention of the Class Diary collection, unfinished, under construction since the first day I began as a teacher in the ESAY (Superior School of Visual Arts of Yucatan) to the present.

10 space/time maps of the witnesses of my time at the ESAY as a teacher.

An exploration of art education as an experiential practice as seen in the teacher-student mirror.

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Each composition (territory of the unremarkable) is formed by a photo diary (in chronological order) of the school on the days when I went to class at the Photography Workshop at the ESAY.

Technique:

10 digital prints (giclée / cotton paper) File box covered with cotton paper

5 copies + AP

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

Neat, professional repair to the inner joints and hinges by Sean Richards. Beginning in Chapter IX, "Natural Causes of Lycanthropy," an early owner has affixed old press clippings about child murders to 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.

8. Belloff, Mindy. **Hester. Emma. Sonia. Joni. Annie. Tracy: A Postmodern Discourse.** New York: Intima

Press, 2021. Limited Edition. Tight, bright, and unmarred. Standard edition aqua blue leather spine with letterpress printed paper cover boards, custom box in red cloth with unique center opening, printed and designed by Mindy Belloff, sewn and bound by Celine Lombardi. Small 4to. Limited edition of 32 (26 Standard; 6 Deluxe), signed by the artist. Fine in Fine Archival Box. Hardcover. (#11097) \$7,500.00

"Hester . Emma . Sonia is a feminist reading of the three literary classics. The volume gives voice to the main female characters, Hester Prynne, Emma Bovary, and Sonia Marmeladov, and presents multiple voices in dialogue. The subtitle, Joni . Annie . Tracy, highlights contemporary singer-songwriters Joni Mitchell, Annie Lennox, Tracy Chapman and other favored musical artists including Janis Joplin, Etta James, Leon Russell, Paul Simon, Mary J. Blige, Laurie Anderson, and others, whose poetic lyrics provide commentary in the margins. Text of philosophers, writers, and poets such as Simone de Beauvoir, Virginia Woolf, Karen Horney, Jean-Paul Sartre, Julia Kristeva, Rainer Maria Rilke, William Blake, and Arthur Rimbaud, are incorporated into brilliant typographical designs, deconstructing the original narratives. A selection of text is in Latin, French, and Russian. Numerous reproductions of artworks: paintings, drawings, and photographs from earlier in the Artist's 40-year oeuvre, along with recent drawings and calligrams, adorn the pages. Additional references are made to contemporary issues including Covid-19 and Black Lives Matter protests. The three sections are abridged and combined into one volume, reframed to create a critical dialog in the 21st-century. The resulting layered narrative recontextualizes the stories, bringing additional voices to the fore." [artist statement]

9. Belloff, Mindy. **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 mizmaze, 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."

10. Berlam, Arduino. **Collection of Manuscripts and Photographs [Trieste, Italy]**. Trieste, Italy, c. 1926-1931. Original mss and/or first printings. Loose typescript and handwritten in pen and ink manuscripts on questionable bond paper, black and white silver gelatin photographic prints, mailing envelopes, and two folded and oversize printed maps in the original wraps. Very Good. (#9076) \$1,000.00

A unique aggregation of primary and secondary sources documenting Italian architecture, geography, and cultural life during the pre-World War II occupation, specifically in the area of Trieste, Italy. Condition varies by material type, manuscripts are in exceptional and legible condition with some discoloration to the paper and wear and tear; the addressed and annotated, but tattered envelopes

served their purpose as protectors for the enclosures; however the majority of the silver gelatin prints are in exceptional condition with little oxidation or paper degradation. Images are clear, bright, and detailed with rich black and white tones. The two maps, although folded, are bright and unmarred, despite some discoloration on the original wrapper. Overall, collection is brilliant and distinctive, as an early 1930s insight into a characteristically, unparalleled Italian region with Hapsburg Dynasty roots.

Papers represent a small archive of material created by Arduino Berlam, prominent Italian architect, in the region of the city Trieste, nestled on the northeastern coastline of Italy, only a few kilometers from the border of Slovenia. Arduino Berlam was the son of Ruggero Berlam, also an established architect, both known for their collaborative architectural design on the Synagogue of Trieste. Arduino continued to design buildings throughout the 1930s, but also wrote and published several historical and travelogue essays about Trieste. The manuscripts represented in this collection are unpublished and explore more of the cultural and geographic aspects of the area, and uniquely written in English, rather than Italian, presuming to be pitched for a wider market of readership and interest in the area. Evidence of this is recorded in the letter written to James Pond of the Pond Bureau discussing the possibility of publishing the manuscripts (enclosed) into a book or article in a magazine. The Pond Bureau, famously started by James Burton Pond, represented lecturers and writers, mostly on a presentation circuit, and included clients as Henry Ward Beecher, Winston Churchill, and Mark Twain. James Pond, as a correspondent then, to whom Berlam wrote, was undoubtedly, James Burton Pond, Jr. who took over the business when his father (Sr.) died in the 1920s. The letter also indicates Berlam and Pond were in communication previous. The letter alludes to an enclosed handwritten manuscript titled: "A Few Words and Many Photo's about Little Characteristic Churches in Friouli [Northern Italy]. 20 pp. which is included.

Also included in the collection: Handwritten in pen and ink "Mediaeval Castles in Friouli [Northern Italy]" (Doct. Arch. Arduino Berlam. Member of the National Directory of the Syndicate of Italian Architects.) 24 pp. This manuscript has annotations in red pencil that correspondence with a numbering system on the photographs [1-29].

"The Grotto of Postumia (formerly Adelsberg)" 4 pp. (1 folio leaf). The handwritten pages in pen and ink are also edited and annotated. Interestingly, this essay describes the many grottos (caves) in the area, formerly part of the Austro-Hungarian empire at one time. Included are nine

black and white photographs recording this particular grotto c. 1930s.

Lastly, "Picturesque Trieste, Italy" 24 pp. typescript, including the sections "The Huge Grotto of San Canziano" and "The Dwellers of the Subterranean Metropolis." Heavily annotated, the typescript describes, in travelogue fashion, Trieste and peninsula of Istria written in language to attract curious American tourists, i.e. "day trip of interest." The style of the essay suggests Berlam was writing charismatically, not only for an American audience, but for amateur travelers in mind. The photographs in the collection number over 100 and encompass images of architecture, landscape, customary dresses of local folk, and art. All of the photographic processes for the collection are gelatin silver, on varying degrees of paper quality and various size prints. The images of the grottos of San Canziano (now known as Škocjan Caves) are extremely scarce, estimating from the 1930s. Parts of the caves were not quite open to the public at that time. The 8x10" photographs from the San Canziano cave were taken by Professor Antonio Iviani (signed), naturalist and cave explorer, quite well-known and accomplished photographer of natural subterranean landscapes. Berlam probably collaborated with Iviani to acquire and use such photographs, as they are not prolific. Similarly, because this is a 'research' collection, Berlam utilized and gathered secondary image sources to supplement his articles, so many of the photographs are photographic prints processed by 1930s contemporary Italian photographers and the great photographic firms of the time, including Fratelli Alinari, Giacomo Greatti, Oscarre Sanvini, and Pietro Opiglia. There are 14 photographic postcards in the collection by Oscarre Sanvini, embossed with the O. Sanvini logo. Berlam was extremely efficient by documenting the photographs with an annotated description, photographer, and place attached to the photograph. In some cases, the description also includes a number, which corresponds to a grouping of photographs, as written on 3 of the 4 envelopes in the collection.

Also included: Luigi Vittorio Bertarelli, and Boegan (Eugenio). Carta della Distribuzione delle Grotte nella Venezia Giulia, [Milan] 1926. This set of maps illustrates a period of forty years of cartographic exploration producing a cross-section of two thousand caves in the Province of Udine [Friuli-Venezia Giulia] region. Annotated with a note from Berlam: "To accompany Arduino Berlam's article "Picturesque Trieste."

The collection is remarkably distinct, outlining and illustrating a small geographic area of Italy, quite unknown to the average American citizen, with a rich natural environment and idiosyncratic Medieval architectural history. This area of Italy was occupied by

the Wehrmacht troops in World War II and heavily bombed by the Allies, subsequently. The region saw a turbulent cultural change over the last 50 years and many of these descriptions and photographs in the Berlam collection have evolved to reflect a different demographic of culture and community.

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

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

12. 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]

13. A Book of Delightful & Curious Design: Being Over One Hundred Facsimile Illustrations of the Art of the Japanese Stencil-Cutter. Stromness, Orkney: Vintage Paper Co., 2022. Limited Edition. Tight, bright, and unmarred. Quarterbound, brown leather spine, in blind decorative elements at spine, printed brown paper boards, leather onlay label at front board, gilt lettering, 112 cyanotype prints on grey paper, one original katagami stencil. Oblong 4to. np. Illus. (colored plates). Large fold-out print tipped in at rear. Laid in prospectus. Limited edition of 12 copies. Fine. Hardcover. (#11402) \$7,500.00

"The title is adapted from the 1892 book of almost the same name published by Andrew Tate." [prospectus title page] "Cyanotype prints made directly from original katagami decorative stencils from the collection of Vintage Paper Co., Stromness, Orkney.

Katagami: These stencils survive as artifacts from one of the most ancient crafts in Japan. Katagami stenciled textiles have been used to make patterns on cloth for hundreds of years until relatively recently. The craft has been dying out slowly over the twentieth century but persists in a small way.

Stencil paper was constructed from the bark of the mulberry trees then treated with persimmon juice for up to two years to make them water-resistant. Patterns were then punch-, drill-, thrust-, and stripe-cut into the paper. The final stencil was used to apply rice starch through the stencil onto the cloth, leaving a pattern that would resist the dye.

Particularly fine and intricate stencils have the addition of a fine silk lattice to reinforce the string of the stencil. The threads are so fine that they do not show in the final printed cloth (though they often show in the cyanotype printing process used in this edition.) [Prospectus]

14. Campbell, Thalia, editor. **100 Years of Women's Banners catalog.** Wales, UK: Women of Life on Earth, [1986]. First Edition. Near fine. Pictorial wrappers. 8vo.

28pp. Illus. Near Fine in Wraps. Staplebound. (#12265) \$150.00

"Thalia Campbell (Thalia Delphine Campbell (née Childs) was born in Torquay in 1937. Her father had a tailor's shop on the seafront. Influenced by her grandmother who had witnessed the Suffragettes clashing with the police in early 20th century London, Thalia became politically aware from a young age. She completed a two year teacher-training course at Matlock College, Derbyshire, and became a primary school teacher. In 1959, she met her husband, Ian Campbell. They had four children in the 1960s. The family moved to Wales in the late 1960s. Between 1973-6, Thalia studied for an art degree at Aberystwyth, and eventually became an extra-mural lecturer for the college. In 1981, she was one of the founders of the Greenham Common Women's Peace Camp, and became well-known for making banners to display on the military base's perimeter fence."--Museum Wales. Thalia Campbell also was a member of the Women for Life on Earth group who established the peace camp at Greenham Common in September 1981. Campbell curated the '100 Years of Women's Banners' exhibition at Museum Wales. Only one US holding.

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.

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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. Casarin, Susana. **Sacrificed: Saints or Witches [Artist Book]**. Polanco, MX, 2024. Limited Edition. Tight, bright, and unmarred. Boxed in black cloth drop-spine case with color paper onlay and gilt, scroll, printed cards, wraps bound volume. Large 4to. np. Illus. (color and b/w plates). Numbered limited edition. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12351) \$3,500.00

"An artist book that explores "my personal work with 4 women whose ages range between 75 and 95 years old.

I worked with photographs that their families provided me with and I intervened them. The book also has testimonies of each of the women.

With my book "Sacrificed: Saints or Witches" I want to show that even though we are well into the 21st century, women are still sacrificed, whether they are Saints or Witches.

I call them Saints because they are forced to please and comply with the rules of the church and of the public opinion, sacrificing their lives, accepting all kinds of abuse and beatings.

The Saints are quiet and introspective, for fear of being excommunicated or a concern of "what others will say."

The women I call witches are sacrificed for being independent, transgressors, indomitable and sinners. The public opinion calls them insane.

The power and freedom of Women has been persecuted and attacked over centuries by three major forces of society: economic, social and religious.

The witch-hunt has reemerged again and again in time.

One of the objectives of the witch-hunt, then and now, is to force women to accept patriarchal control and by doing so, take away their POWER.

Women owed total obedience and respect to their husbands, if they didn't follow the rules they could suffer terrible consequences.

All these restrictions for women have not changed, they have only been adapted to modern times.

Violence against women did not go away with the end of witch hunts.

The number of women killed and abused, has continued to increase.

The number of women sacrificed by their partners, their families, society and the church continue to increase all over the world." [artist statement]

17. Chadwick, J. **Radioactivity and Radioactive Substances An Introduction to the study of radioactive substances and their radiations. The nature of radioactivity and the bearing of radioactive transformations on the structure of the atom.** London: Sir Isaac Pitman & Sons Ltd, 1923. Revised and Reprinted. Shelfwear to head and tail, scuffing, else tight, bright, and unmarred. Annotations from bookseller. Gold cloth with black titling and illustration. Slim 12mo. 111pp. Illus (b/w). Very Good+. Hardcover. (#12572) \$75.00

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind. Notes from Eric Korn on ffep in pencil. Oliver's life long friend and book dealer. His full name is Michael Eric Korn, and he is an exceptional bookseller.

18. Chesterman, Clement. **Tropical Dispensary Handbook. An Aid to the Training and Practice of Native Medical Assistants with 19 plates.** Melbourne; London: Lutterworth Press, 1946. Fourth Edition, Revised. Moderate shelfwear to dj, chipping (closed tear), toning, unclipped front and rear, slight cracking, else tight, bright, and unmarred. Dampstaining (upper) to dj, clean internal. Brown cloth. Inscription by author on ffep.

BOSTON ABAA BOOK FAIR ~ 2024

8vo. viii, 299pp. Illus. (b/w plates). Very Good in Very Good Dustjacket. Hardcover. (#11832) \$350.00

Inscription on ffep (presentation) by author: To Dr. Milton I. Rocues(sic)? with compliments" Formerly owned by Oliver Sacks.

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

19. Clézio, JMG Le; Velickovic, Vladimir [illus]; Feinstein, Sam [binder]. **Mydriase [Design Binding]**. Montpellier: Éditions Fata Morgana, 1973. Later Printing/Unique. Tight, bright, and unmarred. Full box calf leather binding sewn on stubs, head decorated with graphite and moon gold, sewn polyester headbands, box calf doublures, mosaic suede flyleaves, inlay of an eggshell panel with the walls of the inlay lined with leather, dyed pigment foil titling. Small 4to. Numbered limited edition of 65, this being 44. Accompanied by eggshell panel bow tie. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12359) \$5,000.00

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

20. Conte, Rock. **Outlaws Forever**. New York: Vantage Press, Inc., 1969. First Edition. Minimal shelfwear, rubbing, toning, else tight, bright, and unmarred. Black cloth with color DJ. 8vo. 214pp. Illus. (b/w) Very Good in Very Good Dustjacket. Hardcover. (#11632) \$250.00

Inscription on front flyleaf: "To the most of the mostes, to a grand guy, to a fine Doctor, I present this book to you Dr. O. Sacks.." Edward Weinthrope [sic]. "Rock Comte took to the road as part of an "outlaw" motorcycle club, to live like one of them and partake of their problems, their fears and their philosophies." Oliver wrote owned and wrote numerous motorcycles over the years and rode with different motorcycle clubs himself.

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he

highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

21. Cooksey, Gabby. **Tarot for the Misguided including the Off-Kilter Deck [Complete in Two Volumes] [Artist Book]**. Tacoma, WA, 2024. Limited Edition. Tight bright, and unmarred. Waxed handmade printed paper boards, printed letterpress, cards mounted on various pages; matching traycase. fo. 74; 115pp plus plates. Illus. (color plates). Tipped in cards. Numbered limited edition. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12353) \$6,500.00

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

Gabby started the process of drawing the cards by compiling five to eight reference photos of the organism, putting them into Midjourney, an AI art creator, and seeing what rococo style would come out. A lot of the organisms no longer looked like their true selves so she took parts of the real organism and Photoshopped them on top of the AI created art. She added extra eyes, legs, feathers, arms, or whatever to make things a little off. Then she printed out this image, traced it with ink and pen, scanned it into Illustrator, and finally cleaned up the drawing to what you see in the cards today. The layering of the actual card is a pearlescent encaustic wax on Fabriano Unica paper, then put into the Glowforge to engrave and cut out the card. After it's cut, she dyed the card with the color corresponding to the deck, varnished the images, and finally glued the backs of the cards to the front.

In the book, the first twenty or so pages cover the history of tarot and what it means today. This took most of Gabby's time to research this because there are not a lot of books on it and everyone has an opinion. Tarot started off as a trick-taking game and slowly morphed into a divinatory practice. She focused on three major decks throughout history: the Visconti-Sforza Deck (1450), the

Tarot de Marseille Deck (1650), and the Smith-Waite Deck (1905). Gabby wanted to showcase the changes of the cards as time went on and people's views changes. As you go through the book, the cards are slotted into the right hand page. Behind the card is an image depicting the traditional card such as Strength has a lion somewhere on it, the Wheel of Fortune shows a four pronged wheel, and so forth. The text on the left hand side show the divinatory meaning, following the history of the card through the three decks and finally about the animal that was chosen to represent the card. Gabby wanted to highlight vulnerable or endangered animals as much as she could. She also writes why she chose that particular organism for that card. Some of the stories are made up; some are true — that's for you to chose. At the base of the text is a small quip to sum up the card if it was tl:dr.

22. Cooper, Thomas. **The Mystery of Witch-craft: Discovering, the truth, nature, occasions, growth and power therof. Together with the detection and punishment of the same. As also, the seuerall stratagemes of Sathan, ensnaring the poore soule by this desperate practize of annoying the bodie: with the seuerall vses thereof to the Church of Christ. Very necessary for the redeeming of these atheisticall and secure times.** London, UK: Printed by Nicholas Okes, 1617. First Edition. Evidence of dampstaining, light toning (browning), curling to several pages, pinholes, divot in rear papers, else tight, bright, and unmarred. Rebound and trimmed in three quarter maroon calf over marbled boards, decorative gilt title on spine label, decorative starburst endpapers. Small 8vo, 368 pp. Signature: A-2B⁸ : The second and third books each have separate dated title page; pagination and register are continuous, albeit a few misprint page numbers within (pp. 319 printed as pp. 303). Annotations from former owner. Attached ribbon. Excellent and beautiful copy. Very Good+. Quarter calf. (#11403) \$9,500.00

"To summarise briefly, Cooper was London born, attended Westminster School, then Christ Church, Oxford, taking his B.A. in 1590 and M.A. in 1593. He became vicar of Great Budworth in the north of Cheshire, then in 1604 moved to Holy Trinity church, Coventry. Cooper often writes of how God 'exercised' him (ie. tested him) with "continuall buffetings of Satan" (p.13). He seems to have kept a spiritual diary of these experiences, apparently intending it for print (ibid.). When he moved away from Oxford into his parishes, he then always found himself in the proximity of the devil's followers: "Hath not the Lord since, wherever it hath pleased him to pitch my Tent, even there to follow me with this Tentation, to be assaulted with this pestilent brood and Devillish Generation?" (p.13). Cooper's wavering sense as he writes of this 'temptation ... to be assaulted' expresses his

divided impulses. This is the work for which Cooper is known and which gets cited from is his The Mystery of Witch-craft, 1617. Cooper used the title formula 'The Mystery of ...' in four of his works (eg, The Mysterie of the Holy Government of our Affections in 1619; or The Wonderful Mysterie of Spiritual Growth in 1622). The sense intended seems to be that his work will expound the deeper significance of his subject. In the case of his work about witchcraft, this 'mystery' looks in two directions. Firstly, it means what the existence and new prevalence of witchcraft should impart to the pious reader - as the title page puts it, "with the seuerall Vses thereof to the Church of Christ". In the direction of the widest eschatological context, Cooper is apocalyptic in his beliefs: across the full range of his writings he makes recurrent reference to the struggle against the Antichrist. Cooper does not refer to or re-narrate from prior demonological compilations attested stories of the actions or confessions of witches. (Guazzo's Compendium Maleficarum, for instance, is structured by Guazzo around 'Doctrina' and 'Exempla'). He opens out 'witchcraft' into its larger significance, the "mystery" that he discerns. A focal point, one where Cooper can be seen to be making an urgent warning via witchcraft about the role of Antichrist, comes when witches' sabbats are described. He is a thoroughgoing demonologist, fully persuaded of sabbat 'confederacies.' When it comes to the sabbat, the generally unspecific Cooper gives thorough detail of all the purported ceremonies. Especially revealing is Cooper's insistence that sabbat gatherings of witches take place in churches (Chapter 6, p.90). Cooper is not concerned with any objections about consecrated ground: the devil inside churches meeting his witches allows Cooper to escalate into a vision of satanic subversion of the pulpit, and berate a sinfully supine congregation who have allowed this great advance for Antichrist to happen. Comparing English Christian congregations to their detriment with those who attended diabolic sabbats, Cooper asserts that the willingness of witches to make a pact in blood with the devil, and re-affirm that pact by feeding their devils or familiars with their blood, contrasts with the unwillingness of purportedly true Christians to shed their blood for Christ."--Stephen Wright, biographer of Cooper. An exceptional addition to witchcraft and witchcraft study from a clergyman / self-proclaimed demonologist, less known than contemporary writers, like him were fascinated and horrified by magic and witchcraft. He clearly identifies ritual practices by uses of water, oils, and salts and recounts acts of magic with controlling the weather and crops, afflictions on humans, etc.[ETSC: S108665. OCLC lists 9 US holdings]

23. Cornell, Alice M; Fox, Gabrielle [designer]; Thompson, Deborah [binder]. Shaman: **Anthropomorphic Figures in North American Rock**

Art [Design Binding]. Larkspur Press/Echo Art Bindery, 2023. Full brown carved leather [dyed deer skin] binding with laced-on boards, edge-to-edge doublures, flyleaves in handmade paper made by the binder, all edges sprinkled with ink, silk endbands; custom drop spine box with map and image cards. 64mo. Fine in Fine Drop-Spine Archival Box. Hardcover. (#11396) \$1,500.00

Designed by Gabrielle Fox and finely printed in red and black letterpress at Larkspur Press. Volume one contains text, illustrations, selected bibliography and, in a rear pocket, a folding map showing location of the images portrayed. Volume two is a Portfolio of prints.

Deborah Thompson is a noted binder and paper marbler and founder of Echo Art Bindery. She was the 11th graduate of the fine binding diploma program at the American Academy of Bookbinding.

24. Couturier, Michel; Palazuelo, Pablo (illus); Feinstein, Sam (binder). **L'Ablatif Absolu [Design Binding].** Paris: Maeght Éditeur, 1976. Limited Edition. Tight, bright, and unmarred. Double-parchment-board binding structure with spine covered in leather, sewn on stubs, head decorated with graphite and gold, sewn polyester headbands, leather hinge, onlays of leather and urushi lacquer, tooling with gold leaf. 4to. Illus. (b/w plates). Limited edition of 500, this being 207 (on "vélin chiffon"). Fine in Fine Drop-Spine Archival Box. Hardcover. (#12358) \$6,500.00

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

25. Cotnoir, Brian. **Tabula Smaragdina [Emerald Tablet] from Liber de secretis nature of Hugh of Santalla; translated by Brian Cotnoir.** New York: Khepri Press, [2014]. Limited Edition. Double-sided concertina, letterpress printed, limited edition cloth bound green silk with hot stamping 23k gold. Silk edition, this copy being 39 of 71, all copies signed and numbered by the author. In red slipcase. Fine. Stamped Cloth. (#10199) \$850.00

The Emerald Tablet one of the root texts of alchemy is a brief alchemical work attributed to Hermes Trismegistus. Historically the work is part of the Hermetic corpus and seems to have the same origins as the rest of the Corpus Hermeticum. The text was discovered, according to one version of the legend, by Apollonius of Tyana. After an earthquake a passageway opened up beneath a statue

that led to a subterranean chamber. Seated there was a statue of Hermes Trismegistus holding a tablet of green stone (smaragda) engraved with the text of what is now known as the Emerald Tablet. The earliest known surviving texts are attributed to Apollonius of Tyana and it is the Arabic and Latin versions that are considered in this new work. This edition is a collection of new translations of those earliest extant Arabic and Latin versions with accompanying essay and commentary. It is a distillation of the chapter on the Emerald Tablet in my forthcoming book "Alchemy: The Poetry of Matter." There I present a more complete discussion, analysis and experimentation. Here I present it as a Hermetic work of art – a talismanic book in form, function and result. The Emerald Tablet is not only a fresh contribution to alchemical studies it is also an example of book art at its finest. Designed by Brian Cotnoir. Typeset by Lara Captan – English and Latin in Serif & Serif Sans by Martin Majoor; the Arabic in DecoType Naskh by Thomas Milo & Mirjam Somers. Letterpress printed by Roni Gross on Magnani Book paper with marbled end sheets. Cover Emblem Designs by Daud Sutton. Bound by Biruta Auna. Polymer plates by Boxcar Press.

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

Posthumously designed book plate by a friend of Oliver's, incorporating his longstanding love of cephalopods. Inscription on label on half-title by the author to Oliver Sacks: "With many thanks for your comment-Francis."

Crick and James D. Watson were co-discoverers of the structure of DNA in 1953, a landmark scientific achievement of the 20th Century.

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

27. Crowley, Aleister. **Gilles de Rais (The Banned Lecture).** London: P.R. Stephenson / Printed by Botolph Printing Works, [1930]. First Edition. Lightly shelf worn, toning, else tight, bright, and unmarred. In original wrappers. 8vo. 24pp. 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 disciply. 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.

28. Crowley, Aleister; John Symonds; Kenneth Grant. **The Magical Record of the Beast 666 * The Diaries of Aleister Crowley.** London: Duckworth, 1972. First Edition. Little shelfwear, else tight, bright, and unmarred. Lacking dj. Red cloth with gilt titles to spine. Tall 8vo. 326pp. Illus. (b/w). Very Good+. Hardcover. (#12246) \$250.00

The Magical Record of the Beast 666 by John Symonds and Kenneth Grant gives us a fascinating glimpse into the magical activities of Aleister Crowley during the years of the Great War. Perhaps a continuation of the experiments he made with fellow magician and poet Victor Neuburg, during 1914 in The Paris Working - a series of

homosexual 'operations' which were a transition between the ceremonial rituals as taught in the Golden Dawn and the sex rites of the Ordo Templi Orientis. The 'Magical Records' comprises of 'Rex de Arte Regia' (The King on the Royal Art), a magical diary beginning in Sept 1914 - March 1915 and continuing Feb 1916 - Sept 1918. There is also 'The Magical Record of the Beast' from Dec 1919 - Dec 1920, followed by Liber Al vel Legis (The Book of the Law).

29. Crowther, Patricia (Patrica); Dr. Leo Louis Martello, writer of introduction. **Witch Blood!: The Diary of a Witch High Priestess; introduction by Dr. Leo L. Martello.** New York: House of Collectibles, Inc., [1974]. First Edition. Little to no shelfwear, or wear to wraps and sunning/toning to wraps/edges, otherwise in tight, bright, and unmarred. One black mark on lower text block edge, small knick to spine title. Original pictorial wraps. 8vo. 192pp. Very Good+ in Wraps. Paperback. (#10468) \$275.00

Autobiography of English high priestess and witch, Patricia Crowther, initiated under the teaching of Gerald Gardner. An intimate read from the British circle of well-practiced witches and warlocks developing Wiccan roots. Introduction by Dr. Leo Martello, New York witch and radical queer activist of the 70s pagan movement and Strega tradition. Scarce in paperback, as there are printing errors, including the author's name on cover which could have discontinued circulating copies. Part of the pulp narrative for witchcraft in the 1970s. Formerly owned by Leo Martello. No marks.

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

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

pre-occupation. Intended far more as an artistic romp through the lush and shadowy landscape of decadent Parisian occult excesses than an actual handbook for magical practice (despite being issued in a rather tongue in cheek limitation of 777 copies), it's a thing of great beauty and renown, and highly sought after by both those who are interested in fin de siecle art, and by those who are interested in fin de siecle occultism.

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

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

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

requires little more than a couple of Orazi's shadowy confections to become a fully grown sibling. Wondrous, beautiful and unique.

31. Cruikshank, George, Scott, Sir Walter, Bart. **Twelve Sketches Illustrative of Sir Walter Scott's Demonology and Witchcraft.** London, UK: Published for the Artist, 1830. First Edition. Evenly toned and slight image transfer, upper loss to tp, although uncompromised, staining to front wraps, foxing throughout, not uncommon, else tight, bright, and unmarred. Bound in original brown wraps, gilt title to leather spine label to slipcase. Slipcase flap with removed binder ticket. Housed in a brown cloth 3-flap, with matching slipcase. 12mo. Illus. (b/w, handcolored) (12 etched plates, each with a facing leaf of descriptive text) Very Good+. Original Wraps. (#12140) \$1,000.00

Sir Walter Scott (1771-1832) in the form of letters to his friend, later son-in-law and biographer J. G. Lockhart about witchcraft and trials, demonology, fairies and elves, astrology, ghosts, and magicians. Scott, in particular, discusses witch's marks, as one poignant topic, he writes, "... there is room also to believe that the professed pricklers used a pin, the point, or lower part of which was, on being pressed down, sheathed in the upper, which was hollow for the purpose, and that which appeared to enter the body did not pierce it at all." Such needles are described by [Robbins 24 (Figure 2)]. Howard P. Lovecraft described the work once as one of the best compendiums on European witchcraft. "The book takes the form of ten letters addresses to Lockhart, the epistolary mode permitting Scott to be both conversational in tone and discursive in method. In these, Scott surveys opinions respecting demonology and witchcraft from the Old Testament period to his own day." [Walter Scott Archives, Edinburgh University Library]. This illustration suites of prints are the 12 illustrated plates (sans text by Scott) by George Cruikshank's illustrations, those being: Corps de Ballet, The Spectre Skeleton; Goddess Freya, Elfin Tricks; Persecuted Butler; Elfin Arrow Manufactory; Fairy Revenge; Puck in Mischief; "Black John-Chastising the Witches"; Witches Frolic; Tak aff the Ghaist; and, The Ghost of Mrs Leckie. Scott's account is amply illustrated with anecdotes and traditional tales and may be read as an anthology of uncanny stories as much as a philosophical treatise with Cruikshank's own application of whimsy he is most known for. Scarce in original wrappers.

32. Cummins, Maureen. **Foetus Envy [Artist Book].** Bearsville, NY, 2023. Tight, bright, and unmarred. Faux leather binding with printed cloth onlay, silkscreen and letterpress on Asian paper, accordion fold; printed paper slipcase, velvet ribbon tie. 8vo. np [35pp]. Illus. (color

plates). Numbered limited edition of 30, this being 19. Fine in Fine Slipcase. Hardcover. (#12356) \$2,400.00

"Foetus Envy is a grim and satirical look at the present state of reproductive rights in this country. Conceived of and produced by Cummins, with typographical assistance from Kathleen McMillan, the book imagines an alarming new mental illness, "Foetus Envy," which turns otherwise cheerful, angelic, and biologically fit wives into "Resistant Mothers," women who do not wish to procreate and stubbornly refuse to accept the naturally superior powers, privileges, and legal protections of their unborn offspring. Cummins references language from Aeschylus to fugitive slave laws to faux scientific texts to locate our present moment within a long history of reproductive control and coercion. The book is written in the style of eugenics texts published in the early-to-mid twentieth century by the now-infamous Eugenics Publishing Company." [institutional description]

Cummins has produced over twenty-five limited edition artist's books. Her work is held in over one hundred permanent public collections internationally and has been included in exhibitions around the world.

33. Curie, Mdme. Marie Sklodowska. **Radio-Active Substances: Thesis Presented to the Faculte Des Sciences De Paris.** New York: D. Van Nostrand Company, 1904. Second Edition, US Reprint. Light toning, curling to corners, and light wear and some highlighting, else tight, bright, and unmarred. Staple-bound with burnt yellow wrappers and black titling. Printed adverts on inside front and rear wrappers. 8vo. 94pp. Illus. (b/w charts). Very Good+ in Wraps. Original Wraps. (#11198) \$350.00

Reprinted from the Chemical News, 1903, Vol. 88. "For her groundbreaking research on radioactivity, Marie Curie won the Nobel Prize. Or rather, she won two, one for physics and another for chemistry, making her the only Nobel Laureate in more than one science. What's more, her first Nobel came in 1903, the very same year she completed her PhD thesis at the Sorbonne. In Recherches sur les substances radioactives (or Research on Radioactive Substances), Curie "talks about the discovery of the new elements radium and polonium, and also describes how she gained one of the first understandings of the new physical phenomenon of radioactivity." --OpenCulture. Curie's thesis made her the first woman in France to receive a doctoral degree in physics. A very important work by a successful and bright, remarkable woman of science and in history.

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex

scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

34. Camus, Albert; Rothchild, Judith [illus.]. **Les Rats [Artist Book] extrait de "La Peste" d'Albert Camus.** Octon, France: Verdigris Editions, 2020. Limited Edition. Tight, bright, and unmarred. Text in French. Accordion fold construction. Black paper binding, black printing, red cloth spine with black paper label. Drop-spine black paper archival box with red cloth spine, black paper spine label. Narrow, oblong 4to, 6"x16.5". Np. Limited edition of 28, Deluxe editions numbered 1 to 6, this being 6, with original linoleum plate and mezzotint of desiccated rat. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12882) \$3,250.00

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

35. Darwin, Charles. **Geological Observations on the Volcanic Islands and Parts of South America visited during the Voyage of H.M.S. 'Beagle'.** London: Smith, Elder, & Co., 1876. Second Edition. Moderate shelf/edge wear, discoloration/soiling to upper spine, toning, else tight and unmarred. Red cloth boards. 8vo. xiii, 647pp. Illus. (b/w, color, 3 maps, 2 plates (one coloured) at the back, 40 text illus). Notes from bookseller. Good+. Hardcover. (#12090) \$1,000.00

Previously owned by Oliver Sacks. This second edition combines Geological Observations on the Volcanic Islands with Geological Observations on South America. Notes from Eric Korn, Oliver's friend and bookseller:

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

36. Darwin, Charles; Oliver Sacks [former owner]. **Origin of Species, by Means of Natural Selection, or the Preservation of Favored Races in the Struggle for Life.** London: John Murray, 1878. Sixth Edition, with additions and corrections to 1872 (twentieth thousand). Moderately shelf worn, toned, bumped corners, foxing throughout (including plate), and discoloration to edges, else tight, bright, and unmarred. Bound original green cloth boards, blind-stamped, gilt lettered. 8vo. xxi, 458pp. Illus. (b/w, foldout plate, p.90) index. Previous owner's inscription. Very Good+. Hardcover. (#12093) \$1,500.00

Previously owned by Oliver Sacks. The title changed to 'The Origin of Species' - originally 'On the Origin of Species' (Freeman 393). The sixth edition is notable as the first edition to include the word "evolution." The Dictionary of Scientific Biography writes that The Origin of Species "was a turning point, not only in the history of science, but in the history of ideas in general"

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

37. **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 print at rear, black ink text at front. Approx. 11.5x19" Very Good. Broadside. (#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.

38. Davidson, John; McCall, Nate (binder); Cooksey, Gabby (binder). **Ballads & Songs [Design Binding]**. Tight, bright, and unmarred. Bound in burgundy goat skin with hand gilded tooling on outside and inside. Teal goat skin edge to edge doublure with hand marbled endpapers and fly leaf. Blue goat skin label on spine with black ink tattooing. 8vo. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12362) \$3,500.00

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

39. [Defoe, Daniel]. **The History of the Life and Adventures of Mr. Duncan Campbell; A Gentleman, who, tho' Deaf and Dumb, writes down any Stranger's Name at first Sight; with their future Contingencies of Fortune.** London: Printed for E. Curll..., 1820. First Edition. Evenly toned, light staining, mild shelfwear, else tight, bright, and unmarred. Modern half calf and marbled boards. Cut margins. Last leaf of ads repaired. 8vo. 320pp. Illus. (b/w plates, frontis). 3 engraved plates. Very Good+. Half Calf. (#11845) \$2,500.00

Moore states that he likely wrote the first draft as early as 1717 but that is was later revised for publication in an attempt to capitalize on the popularity of Robinson Crusoe (1719). Formerly owned by Oliver Sacks. Includes a dissertation on magic, chapters on witches, spirits, second sign, demons and a chapter on the method of educating deaf and dumb to write, read and understand a language. A sound copy. ESTC T69700.

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

40. Dennerline, Thorsten; Cooksey, Gabby. **13 Tattoos [Design Binding]**. Vermont: The Bird Press, 2011/2023. Limited Edition/Unique. Small professional repair to the paper enclosure, else tight, bright, and unmarred. Printed paper wrapper; full leather drop spine archival box in a tattooed binding that mirror the original binding. np. Illus. (color plates). Numbered limited edition of 25 copies, this copy unique. Signed by the artist. Fine. Hardcover. (#8770) \$5,000.00

"Some time ago I suddenly got the urge to make a book about tattoos. I decided to think about tattoos not just as pictures or designs, but to consider them more broadly (scars, living drawing marks, body adornments, rites of passage, magic to improve the body's function, ways to relieve or relive pain, signs of bravery, remembrances, cultural signifiers, or tribal/ group markings). I also thought of the idea of drawing on skin and marking its surface as a way to be aware of it as a three-dimensional picture plane (with psychological implications). I have to admit that the associations with crime and other "bad" things was enticing to me as well. This book of tattoo proposals is simply a non-linear document of my own thinking about these ideas." (from Intro) Woodblock prints and photopolymer letterpress details, printed on handmade Richard de Bas paper.

Binding: Honey colored goat skin tattooed with black and red ink. Trays made with black book cloth and lined with felt. Design is copied from the box the original artist created. Tattooed using an 11RL and 23M needles and Eternal Ink.

41. Dickens, Charles, Hablot K. Browne, illus. **Bleak House.** London: Bradbury & Evans, 1853. First Edition. Moderate shelf wear/rubbing to extremities and bumped/chipped corners (head and end cap [peeling on upper]), foxing throughout, discoloration/browning (plates show light toning and spotting), p.310-314 detached, else tight, bright, and unmarred. Bound in three quarters maroon calf over marbled boards, edges marbled, gilt title on spine, four raised bands. With first issue points: "elgble" on page 19, line 6; "chair" on page 209, line 23; "counsinsip" on page 275, line 22. With forty engraved plates including the frontispiece and engraved title. Bound with illustrated vignette. Errata listed after list of plates on xvi. Pencil of former owner on tp. 8vo. xvi, 624pp. Illus. (b/w plates). Very Good+. Hardcover. (#12082) \$1,500.00

Formerly owned by Oliver Sacks (unsigned). Illustrated with an engraved title page and frontispiece, alongside a further 40 plates. Illustrated by Hablot Knight Browne, known by his pen name "Phiz", an English illustrator who contributed his work to ten of Charles Dickens' books. The novel was first published in serial form between

March 1852 and September 1853. "Writing at the height of his powers, Dickens adopts a virtuoso form of double narration, and the novel has since the middle of the twentieth century been widely acclaimed as his greatest work" (ODNB). Of note is the inclusion of ten dark plates, a new mode of illustration particularly fitting to the novel.

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

42. Dickens, Charles; Luke Fildes, illus. **The Mystery of Edwin Drood (no. IV)**. London: Chapman & Hall, July 1870. First Edition. Moderate shelf wear/rubbing/chipping to extremities and rough edges (folds), light foxing throughout, else tight, bright, and unmarred. Bound in blue printed paper. With 2 engraved plates including separated by overlay. Single issue. 8vo. 24pp. Adverts. 97-128pp. Illus. (b/w plates). Very Good+. Original Wraps. (#12083) \$150.00

Formerly owned by Oliver Sacks (unsigned). Illustrated by Luke Fildes, illustrations in advertising. An installment of Dickens' last novel, left unfinished at the time of his death in June 1870. Although a September installment appeared, the last six expected installments were never written and therefore never printed. The ending Dickens intended remains unknown, the mystery unsolved. This is one chapter (XIII).

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

43. Dickens, Charles, Hablot K. Browne, illus. **The Posthumous Papers of the Pickwick Club**. London: Chapman and Hall, 1837. First Edition (Second issue?). Shaken and cracked front and rear, spine flapped and exposed on rear, but intact. Moderate shelf wear/rubbing to extremities and bumped/chipped corners (head and end cap [peeling on upper]), foxing throughout, discoloration/browning (plates show light toning and spotting), else tight, bright, and unmarred. Bound in three quarters black pebbled calf over green calf boards, marbled edges, gilt title on spine, five raised bands. With one (7) of the first issue points: "signature 'E' present at the foot of p 25."

With forty engraved plates including the frontispiece and engraved title. Bound with vignette illustration page. Errata listed after list of plates. Laid in notes of former owner. 8vo. xiv, [2], 306pp. Illus. (b/w plates). Very Good+. Hardcover. (#12084) \$1,250.00

Formerly owned by Oliver Sacks (unsigned). Illustrated with all 43 engraved plates by Seymour, Buss and Phiz (ie Browne) including the frontispiece are without titles or imprint, while the engraved titlepage states Phiz as the artist; Illustrated by Hablot Knight Browne, known by his pen name "Phiz", an English illustrator who contributed his work to ten of Charles Dickens' books. Pickwick Papers was Dickens's first great success, the novel that transformed him from an obscure journalist into England's most famous writer in a matter of months.

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

44. Dodd, George. **Dodd's Curiosities of Industry**. London: H. Lea, [1852]. First Edition. Light shelf edge wear, head tender, hinges cracked but sound, Two ownership bookplates at front pastedown plus two small paper stamps, several small moisture stains, careful repair to a small tear on the verso of the frontispiece, else tight, bright, and unmarred. Original green cloth binding, gilt lettering and decorative elements, in blind decorative elements, frontispiece. 8vo. var. pag. Illus. (b/w plates). Very Good. Hardcover. (#11029) \$1,750.00

First edition, with 12 papers rather than the reissue [OOC 70] with 16. Each paper of 24pp. "The article on 'Calculating and registering machines' contains an account of Babbage's Difference Engine no. 1 and a brief notice of the Analytical Engine." [OOC 69][See gen: Origins of Cyberspace 70]

45. Ducos du Hauron, Louis. **La Photographie des Couleurs et les découvertes de Louis Ducos du Hauron**. Paris: A.-L. Guyot, [1899]. Reprint?. Cracking and splitting at hinge, detached from wrappers, general shelfwear and toning throughout, chipping, else tight, bright, and unmarred. Pink wrappers with pasted on tp and spine label, in mylar. Small 8vo. 186pp. Very Good. Original Wraps. (#12735) \$550.00

Louis Ducos du Hauron (born December 8, 1837, Langon, France—died August 31, 1920, Agen) was a French physicist and inventor who in 1869 developed the

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so-called trichrome process of colour photography, a key 19th-century contribution to photography.

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

46. Early American manuscript collection of journal writings, or "Friendship Diary" Unknown; New England, 1837-1838. Unique. Bound in full pebbled and decorative calf with gilt edges; in very good condition, tight, bright, and unmarred. Some edgewear to binding. Handwritten and handcolored with watercolor and pen illustrations, approximately 74 unnumbered pages, including different selections of paper types and colors. Appears some pages have been spliced and removed. Frontispiece includes handcolored flower and other decorative embellishments. Very Good+. Hardcover. (#4342) \$850.00

At an initial glance, the album appears to be a collection of early American writings by a New England woman with possible inclusion of friends. The introduction is a poem attributed to Benjamin Corbett, Brown University, 1837. Corbett is listed in the yearbook annuals, as a graduate of Brown University in 1837. The next selections and several throughout are inscribed and penned by Ms. Mellin [sic]; there is little continuity between entries, although thematically the authors write about friendship, women's virtue, religious beliefs, and love, not untypical topics of the time. Several of the entries are addressed to "Charlotte" perhaps original owner of the album. One of the more fascinating entries is titled, "A Dream" which recalls a surreal dream the writer (a woman "Belle") experiences a celestial meeting between philosophers, family, and people from different cultures speaking with her in different languages and tongues. Several of text is signed by different people from different places: Worcester, Lisbon, Providence, yet is unclear if it is penned by a single person. It is suspect this album was given to different acquaintances of the owner to add their thoughts, poetry, and recollections between 1837-1838, moreover a friendship diary.

47. Emerson, Ralph Waldo [text]; Cooksey, Gabby [art/printing/binding]. **Blight [Artist Book/Making Copy].** Tacoma, WA, 2020. Limited Edition. Tight, bright, and unmarred. Brown textured paper boards (by Hook Pottery Paper) in a modified case binding, 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); housed in an archival dropspine box. 4to. np. Illus. (color plates). Numbered limited edition of 28, this being AP1. Signed by the artist. Fine/Fine Archival Box. Hardcover. (#11157) \$7,250.00

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]

This copy a 'making copy' adds tests of inks, gouache, type, and design on a lot of the pages on the main book. The clamshell box includes a drawer of three separate folios of ink, photo transfer, and gouache. Inset into the drawer are two test covers as well, more like miniature bindings of the big book. One is just the case and one has a separate small binding to test the structure. Housed in a custom box.

48. Emerson, Ralph Waldo [text]; Cooksey, Gabby [art/printing/binding]. **Blight [Artist Book].** Tacoma, WA, 2020. Limited Edition. Tight, bright, and unmarred. Brown textured paper boards (by Hook Pottery Paper) in a modified case binding, 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); housed in an archival dropspine box. 4to. np. Illus. (color plates). Numbered limited edition of 28, this being 21. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10426) \$4,500.00

BOSTON ABAA BOOK FAIR ~ 2024

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.

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"The words were written by Ralph Emerson in 1843 about the perils of human influence on the world around us. I match his words with my photographs of Owen beach here in Tacoma, WA that is about to be renovated because of rising tides and erosion from climate change. The text goes in and out, the clear border mimics the tide or erosion and the paper was scrubbed with a brillo pad to feel used. I feel optimistic about our chances to help parts of our planet with more exposure to what is going on. The words were written by Ralph Emerson in 1843 about the perils of human influence on the world around us. I match his words with my photographs of Owen beach here in Tacoma, WA that is about to be renovated because of rising tides and erosion from climate change. The text goes in and out, the clear border mimics the tide or erosion and the paper was scrubbed with a brillo pad to feel used. I feel optimistic about our chances to help parts of our planet with more exposure to what is going on."
[artist statement]

49. Ely, Timothy. **Approach to the Site [Unique Binding]**. Brooklyn, NY: Waterstreet Press, 1986. Limited Edition. Tight, bright, and unmarred. Boards covered in remaindered leaves and fragments from the printing (partially revealed) and then given a crusticular treatment using various sands and aggregate compounds from many high desert landscapes, conventional sewing. Housed in a custom clamshell box by the artist. fo 27.5cm

x 37cm. Numbered limited edition, this being 42 of 49. Fine in Fine Archival Box. Hardcover. (#9757) \$4,000.00

Ten folios, offset printed on Arches cover buff. This copy bound in 1998 in a unique binding by the author/illustrator Timothy C. Ely.

"Approach to the Site' is one of the very few editioned books I have made. In itself it is a departure from my other editioned books because the printing was done using commercial offset lithography. I made this choice having seen some impressive examples of work produced by Waterstreet Press in Brooklyn, a fine book and art printer. My paper choice suggests oxidation and entropy. We all go yellow in the end. I received a grant from the Pollock-Krasner Foundation which funded the printing and supplies for the binding.

'Approach to the Site' is a reflection on my ideas of libraries and how those ideas both inspired and directed some of my work at that time.

In the early 80's, when this book was produced, a core idea for me rippled out from the image of Library as Island. I had visited national libraries in England, Italy and France and, of course, the Library of Congress and the New York Public library. I always look in on any library I pass for they seem to me to be like ponds of influence and all you have to do is throw in a stone. I am one of those stones. In addition to the visits, absorbing architecture and the direct influence and inspiration of physical books, I read a book on the history of the early Christian Church called 'THE LIVES OF THE DESERT FATHERS'. I became intrigued with the idea of an archetypal library as a radiant island or colony of thinkers and seekers. North Africa seems to be a string of beads, a constellation of sorts, each bead or star a monastery, many with a library. For some forgotten reason I set the archetype in central Turkey. The library was not Atlantis-like or special beyond just being an amazing repository of world knowledge, perhaps concealed or requiring clearance like the Vatican Library and its veiled basement.

I began a small series of now lost sketches mostly done in the American Museum of Natural History in New York. These would guide my ideas as I drew each mylar color separation by hand. A few images used 4 colors, some two, and many were monochromatic reflecting a set of subjects I would have liked to have found in this secret library.

The edition took decades to complete as I am a reluctant edition binder. With my work on unique manuscript books and other projects there has always been something more compelling to do. I tended to bind a few copies of

'Approach to the Site' at a time or when a client showed some interest." [Timothy C. Ely, February 2017]

As often happens with editioned books, copies of 'Approach to the Site' were not completed and numbered sequentially. Ely retains copy #1, unbound. Over time, many of the case bound copies were repurposed. Far fewer than the stated edition of 49 copies were issued or actually exist.

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

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

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

50. Encausse, Phillipe. Papus -- Sa Vie - Son Oeuvre. **Documents inédits sur Philippe de Lyon, maître spirituel de Papus, opinions et jugements, portraits et illustrations.** Paris: Éditions Pythagore, 1932. French edition. Toning, bent wrappers, discoloration to half-title, else tight, bright, and unmarred. Orange wrappers. 8vo, 87, 66pp. Illus. (b/w) frontis, portrait. 25 cm. Presentation copy with inscription, ex libris. Very Good+. Original Wraps. (#11349) \$550.00

Biographical and bibliographic work written about Dr. Gerard Encausse (1865-1916), the French occultist and founder of the Martinist Order by his son, Phillipe. Translation of title: Papus: His life - his magical

practices - his work - his disciples. Follow-ups of the catechisms of ... according to completely unpublished documents by Papus. The second part of the volume is a complete unpublished list of the works of Papus. Includes inscription from author (Papus) to the former owner, ex libris present of Alfred Legrand. Legrand wrote the introduction for Encausse's work "Sciences Occultes ou 25 Annees D'Occultisme Occidental." Legrand also published the works of Paul Sédir, occult botanist and esotericist. OCLC shows 8 holdings.

51. Evenson, Dudley; Shamberg, Machail [eds]. **Radical Software Vol 1, No 5.** New York: Gordon & Breach, 1972. First Edition. Minor shelf/edgewear, light toning to spine, else tight, bright, and unmarred. Glossy pictorial wraps. 4to. 120pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#11261) \$350.00

A handsome copy of Issue Five of the journal Radical Software, dedicated to "emerging trends in video, television and early computing," running for 11 issues over two volumes. The last issue of volume one and the first to be published in a true magazine format (unlike the newsprint of the prior four installments), Issue Five was published as the Raindance Foundation, the "spiritual and legal entity" behind Radical Software, was splitting apart, its members moving to upstate New York and California. The Raindance Foundation came together in 1969 inspired by the possibilities of portable video, seeking to create media "software" that could serve as a "fulltime alternative to television in America". An anarchic and technooptimist approach to new media, The Raindance Foundation partly supported itself and its members video work through sales of Radical Software. This issue includes examinations of telemedicine, video education and the highly engaging "From Crucifixion to Cybernetic Acupuncture," by Paul Ryan which states, "videotape... allows one to think of [the] self not as a center on a private axis, but as part of a trial and error nexus of shifting information pathways.

It also includes instructions and schematics for camera modifications, notes on neuroscience, artwork by visionary artist Paul Lafolley, and early computer graphics from Manfred Mohr.

52. FitzGerald, John; Murphy, Jamie [art]. **Haiku na Feirme / Twenty new poems by John Fitzgerald, visual interventions by Jamie Murphy.** Dublin: The Salvage Press, 2021. Limited Edition. Tight, bright, and unmarred; dropspine box bright and clean. Green craquel leather binding, brown paper endpages. 8vo. np. Illus. (color plates). Signed by the poet and artist. Erratta sheet laid in a colophon. Lettered limited edition, IJK available. Fine in Fine Archival Box. Hardcover. (#11750) \$2,000.00

"Ireland's rural landscape is both subject and setting in this new sequence of twenty haikus by John FitzGerald (Darklight, 2018). The traditional Japanese haiku's observance of nature is adapted to a new Hibernian hybrid which fuses perception with experience to create distinct occasions of meaning and sound. Taking his inspiration from the land and its plant, animal and human inhabitants, these poems are offered as verbal exclamations, short instances of lived and felt experience which follow the seasons and celebrate the richness and diversity of life on the land. Jamie Murphy has produced six abstract woodblock prints which act as pauses in the text. These visual interventions are inspired by the poet's immediate landscape and printed from 300 year old Irish oak which fell there some years ago.

Designed, typeset and letterpress printed by Jamie Murphy at his newly finished home studio. John FitzGerald penned the haikus from spring 2019 through to summer 2021. The type is Frutiger's *Méridien Italic* (1966), printed onto damp 65-130 gsm Griffen Mill, the last remaining sheets of Irish hand-made paper, purchased from the mill on their retirement in early 2020. The visual interventions have been printed directly from prepared oak blocks onto 39 gsm Japanese Hosokawa." [Printer's statement]

53. Flocon, Albert; Feinstein, Samuel [binder]. **Jamnitzer. Orfèvre de la Rigueur Sensible. Perspectiva Corporum Regularium [Design Binding]**. Paris/Chicago, 1964/2022. Facsimile/Unique. Tight, bright, and unmarred. Full brown morocco with raise/sculptural partial icosahedron on front cover, gilt lettering and decorative elements, velvet lined cloth clamshell box. fo. One of 125 (of 150) numbered copies. Fine in Near Fine Dropspine Box.. Hardcover. Facsimile illustrations from the 1568 edition. (#12299) \$6,500.00

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

54. [Funerary Photography] **Two Post Mortem Photographs - Child and Woman. Late 19th century/Early 20th century.** Two black and white photographs, one silver gelatin, both mounted on framed boards. Very Good+. (#7079) \$125.00

In late 19th century, post-mortem photography helped society recover from the loss of their loved ones. It was a way for parents to grieve for their children and hold the memory close. One photograph shows a child in a coffin

basin, the other is of a woman in a coffin surrounded by mourning flowers.

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

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

The letter and lyrics sheet, dated 2/23/83 and all in Gano's hand, addresses a handful of major issues to be resolved before the album release a couple months later. Notably, it includes the densely written sheet of all the song lyrics that was printed on the LP sleeve included with the debut album. The letter goes into detail regard reproduction of the sheet and addresses several other issues (e.g. the quoting of a Muddy Water's song in *Gone Daddy Gone*). This is the original mss which launched over a million copies and helped shape a genre.

56. **Geistliches Gnaden-Brünnlein mit zwölf Röhren, und eine Geschichte oder Exempel, welche sich zu Dorfen in Unterlands-Bayern mit unser lieben Frauen, und einem armen Hirtenmädlein zugetragen : wie auch ein Bericht von sechs Heil. Messen, so für Lebendige und Abgestorbene eines unvergleichlichen Verdienst und Nuzens können appliziert werden.**

[Germany, Bayern] - Austria: Köln am Rhein, [1737-1739]. [First Edition]. Moderate wear to extremities, bumped corners, evidence of dampstaining, discoloration, otherwise in very good condition. Cut stubs. Pebbled calf over boards, stab. Small 16mo. 16pp. 4 unnumbered pp. Illus. (b/w woodcuts, ornamentation) Very Good. Full Calf. (#10996) \$1,200.00

The first title: "The Fountain of Mercy with 12 pipes (Springs)" printed in low German, Fraktur. S. Maria Mater Dei. illustration. One of the little German folk

Catholic prayer books with local folklore implications and prayers for healing from the vision of divinity (St. Mary) and a discovery of a miraculous healing fountain springs.

Bound with: "Die Sieben Schlosser worin sich eine Seele sicherlich verschließen kann" Unrecorded 18th-century German devotional booklet containing "seven lock-prayers" with which readers facing imminent death might safely secure their souls from the devil's grasp. These prayers, known from at least the late 17th century, were anthologized more than once, and in 1824 were banned in Bayern as unorthodox. The small booklet was designed to be kept on one's person (in a purse, in a pocket, etc.) so that it would be at hand when at last the time came for it to be used. The naïve woodcut on the title page of this rather indifferently printed work depicts seven schematic locks. The seven prayers, written in the first person, have readers who are on their deathbeds 'locking up' their poor souls in (1) the Holy Trinity, (2) in Christ's humanity, (3) in Christ's life, suffering & death, (4) in Christ's heart & five wounds, (5) in the Holy Cross sprinkled with His precious blood, (6) in the holy sacraments & consecration of priests, and (7) in the Virgin Mary & in All Saints. "Seal these 7 locks—lest an enemy open them—with 7 'Our Fathers' and 7 'Hail Marys,' and also with the following prayers," which are titled "A lovely prayer on the Wounds of the Heart of Jesus" and a "Closing prayer." The first of these additional prayers has readers unite their hearts with the wounded Heart of Jesus, which is like a cave in which a soul may shelter like a dove. The second prayer sees readers washing their souls with the sweat and blood of Christ which he shed during his Passion.

57. Gerard, John; Thomas Johnson, editor; Oliver Sacks [former owner]. **The Herball Or Generall Historie of Plantes...Very much Enlarged and Amended by Thomas Johnson.** London: Printed by Adam Islip, Ioice Norton and Richard Whitakers, 1633. Second Edition overall and first Johnson edition. Heavy rubbed and front stain, bumping, repaired, toning throughout, replaced photographic facsimile of title page, repaired dedication pp., otherwise tight, bright, and unmarred. Folio. 188pp. illus (b/w). Engraved title (silver gelatin facsimile), [36], 30, 29-30, 29-1630, [48] pp. Illustrated with over 2500 woodcuts of plants. Half calf over swirl pattern boards. Collation notation on ffep by Eric Korn, complete with the exceptions [9₁ (blank) 9₂ (title) and lacking (E, H₃₋₄ I₂₋₄ L₁ ggg⁵...5I₄ misbound (i.e. pp. 1209/10 after 1211/12pp.]. Bookplate pasted down. Very Good+. Hardcover. (#12193) \$3,000.00

From the Library of Oliver Sacks. "This is the first edition enlarged and edited by Thomas Johnson (1595-1644) who corrected many of Gerard's more gullible errors, and

improved the accuracy of the illustrations by using Plantin's woodcuts" (Hunt). "So great had been the progress of botany in the thirty-six years since Gerard's original publication, that Johnson added over eight hundred new species to the list, and seven hundred figures, besides numerous corrections. The work, which contains about 2,850 descriptions, is commonly known by the name 'Gerarde emaculatus,' given to it by Ray. Johnson seems, however, to have completed it in a year" (DNB). ESTC S122165; Hunt 223; Nissen 698; Henrey 155. Includes the famous title page engraved by John Payne featuring Ceres, Pomona, Theophrastus and Dioscorides with John Gerard at bottom in facsimile. Bookplate of George Curtis Leman, He was a Solicitor, cur optus quod habes. One of the greatest herbals existing.

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

58. Gifford, Isabella. **The Marine Botanist: An Introduction to the Study of Algology, Containing Descriptions of the Commonest British Sea-Weeds, with figures of the most remarkable species.** London: Darton and Co., [1848]. First Edition. Light shelf/edge wear, small lose at head and tail, spine sunned, ownership signatures and a small plate at the front pastedown and ffep, else tight, bright, and unmarred. Green cloth boards, gilt lettering and decorative elements, in blind decorative elements, frontispiece, tissue guard. 8vo. 141pp. Illus. (color and b/w plates). Index. Very Good. Hardcover. (#11523) \$245.00

"Gifford seems to have been mostly self-taught as a scientist with a variety of family links to science. Her uncles included Dr Thomas Southwood Smith and Richard Cowling Taylor."

"In 1848, she published The Marine Botanist; an introduction to the study of algology, containing descriptions of the commonest British sea-weeds. According to the Journal of Botany, this 1848 study of British seaweeds was "well received."

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

BOSTON ABAA BOOK FAIR ~ 2024

reflection of this remarkable polymath's questing mind. Notes from Eric Korn on ffep in pencil. Oliver's life long friend and book dealer. His full name is Michael Eric Korn, and he is an exceptional bookseller.

59. Glaister, Donald. **A Few Questions [Artist Book]**. Vashon Island, WA: Foolsgold Studio, 2009. Limited Edition. Tight, bright, and unmarred. Polyester film encapsulated layered paintings, drawings and type on paper and transparent film; cloth dropspine archival box, paper spine label. Square 4to. Illus. (color and b/w). Numbered limited edition, this being 1 of 10 (plus two AP copies). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Original Wraps. (#12325) \$4,500.00

"The book is a progression of sanded polyester encapsulations which envelop paintings, drawings, and type on paper and transparent film, layered to produce an effect of depth and space within each page. ... An informal exploration of the nature of matter, existence, and time in a prose piece of ninety- nine words." [artist statement]

A pristine copy of one of Glaister's hardest to find editioned works and one he is particularly fond of.

60. Godwin, William. **Lives of the Necromancers: Or, An Account of the Most Eminent Persons in Successive Ages, Who Have Claimed for Themselves, or To Whom had been Imputed by Others, the Exercise of Magical Power.** London: Chatto and Windus, 1876. First Edition. Rebound in red pebbled quarter calf, decorative floral gilt design to spine with raised bands, modern marbled boards, marbled end papers, tight, bright and unmarred, slight bumped corners, yet text is crisp and clean, an exceptional copy. 16mo. x, 282pp. Includes decorative printer's mark and armorial bookplate of Francis Brooks. Very Good+. Quarter calf. (#9460) \$2,400.00

William Godwin (1756-1836) was the famous radical journalist and author, husband of the feminist Mary Wollstonecraft, father-in-law of Percy Bysshe Shelley, and father of the author of "Frankenstein," Mary Wollstonecraft Shelley. Lives of the Necromancers was the final book written by Godwin and summarizes paranormal legends from western and middle eastern history. Although Scott's "Letters on Demonology and Witchcraft (1830) had prepared the public, Godwin's work was not widely reviewed. A long article, probably by David Brewster, in the "Edinburgh Review" lamented Godwin's failure to furnish 'any clue through the intellectual labyrinth of Necromancy' ... When it appeared in America a year later the master of the occult Edgar Allan Poe, however, took the opportunity in the "Southern Literary Messenger" to say that Godwin's name meant excellence and that his style was finished and graceful. The work was sufficiently in demand to be republished in

New York... and in London in 1876." (Marshall). A definitive history of witchcraft and supernatural beliefs respectively, although critical of the Church's proceedings on the treatment of people prosecuted for witchcraft and a rationalist view of necromancy. Scarce edition rebound from the publisher's cloth.

61. Gosse, P.H. (Philip Henry). **The Ocean.** London: Society for Promoting Christian Knowledge, 1860. Second Edition. Shelfwear to head and tail, toning, foxing throughout, else tight, bright, and unmarred. Annotations from bookseller. Red pebbled tooled leather with gilt titling, decoration. 8vo. xii, 360pp. Illus. (b/w, engravings) Very Good+. Hardcover. (#12567) \$550.00

Philip Henry Gosse FRS, known to his friends as Henry, was an English naturalist and populariser of natural science, an early improver of the seawater aquarium, and a painstaking innovator in the study of marine biology.

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind. Notes from Eric Korn on ffep in pencil. Oliver's life long friend and book dealer. His full name is Michael Eric Korn, and he is an exceptional bookseller.

62. 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 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.

63. Grannan, Joseph C . **Grannan's Pocket Gallery of Noted Criminals of the Present Day, Containing Portraits of Noted and Dangerous Criminals,**

Pickpockets, Burglars, Bank Sneaks, Safe Blowers And All-Round Thieves [Including special James Gang section]. Cincinnati: Grannan Detective Bureau Co.; Warner & Heil Printers, 1889. First Edition. Tight, bright, and unmarred. Brown pressed (fishscale) cloth boards, pink pages for intro and James Gang section. 24mo. 80pp. Illus. (b/w plates). Near Fine. Hardcover. (#12896) \$2,500.00

67 wood-engraved vignette portraits from photographs [1 of Grannan, 1 of Cincinnati Police Chief, 1 of an associate of Grannan's; 55 'mug-shots' of white male criminals (1-15 yrs old), 1 of a white female; 8 images of the James gang, including two 'dead' with bullet holes documented].

"The book is particularly valuable because nearly every photograph from which these portraits were made was taken in September, 1888." Intended to be carried in a coat pocket for easy reference/identification. The Ohio Centennial Exposition and another major event were coming up and the Chief of Police Murphy knew that every pickpocket, burglar and thief would be attracted to the area for all the obvious reasons. He set out to assemble the best detectives in the midwest and his actions led to 42 'important' criminals being arrested. Each engraving is accompanied by a complete description including their age, height, weight, and other identifying/detailing material.

This is a hard to find and rather desirable and almost impossible to find in good condition. This is by FAR the finest copy we've seen or know of...effectively unopened and as new.

64. Grant, Kenneth; Austin Osman Spare. **Images & Oracles of Austin Osman Spare.** London: Frederick Muller Limited, 1975. First Edition. Light shelfwear and toning, slight musty odor, otherwise tight, bright, and unmarred. Red and black titling. Grey cloth lettered in gilt to spine. Oblong 8vo. 96pp. illus (b/w). Edition limited to 1,000 copies. In protective mylar. Very Good in Very Good Dustjacket. Hardcover. (#12245) \$1,250.00

Images and Oracles of Austin Osman Spare by Kenneth Grant is without a doubt one of the most important works on Spare ever published. Excerpts from Spare's Zoetic Grimoire, a biographical essay, a thesis on the magical systems of Zos and many rare illustrations of manuscripts and pictures go to make this work essential reading for all those interested in AOS. Austin Osman Spare (1886-1956) is one of the most influential and innovative figures in twentieth century occultism. A natural artist and psychic, Spare's explorations of the creative focus gave rise to an ontology and body of work that departs radically from conventional occultism, both then and now. Ahead of his time, he was dismissed by Crowley early in his career; but

found appreciation and understanding with the next generation, who embraced his ideas with alacrity. Kenneth Grant (1924-2011) was the head of several important Thelemic orders and author of the influential "Typhonian Trilogies" series (1972-2002) that includes The Magical Revival, Nightside of Eden and Aleister Crowley and the Hidden God. Scarce copy in dustjacket, reprinted by Fulgur Press in 2003.

65. 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 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]

66. Gunn, Thom. **My Sad Captains**. Chicago, IL: University of Chicago Press (Phoenix Books), 1961. First Phoenix Edition. Moderate shelfwear, clipped/bent corner, else tight, bright, and unmarred. Matte paper wrappers. 8vo. 47pp. Very Good+ in Wraps. Original Wraps. (#11719) \$250.00

Inscription on ffep: "To the Wolf Boy, (no allegorizing needed) with alles gute, and admiration... "from the author. Gunn was a close friend and important influence... They first met in San Francisco. Reference to Oliver's middle name, Wolf.

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

67. Heath, Francis George. **Tree Lore**. London: Charles H. Kelly, 1912. First Edition. Light marks and bumped corners, mild toning, else tight, bright, and unmarred. Publishers' green stamped panel cloth with gilt design and titles, floral ex-libris stamp of John Stanley Gledhill to inside board, two more owner signatures present. 8vo. 304pp. Illus. (b/w plates, frontis, index) Very Good+. Cloth. (#12859) \$175.00

Frontis plate of a 'Unnamed fungoid growth upon a tree'. A wonderful collection of writings on the lore of trees with botanical classifications, medicinal properties and spiritual symbolism. Alphabetically arranged with a table of indigenous British trees and shrubs. Francis George Heath (1843-1913), a botanist, civil servant, and pioneer of the Open Space and Green Belt movements in England, which championed the preservation of nature for public enjoyment. Heath was the author of nearly two dozen books on the glories of nature, including eight bestselling books on ferns.

68. Hemingway, Ernest. **Across the River and Into the Trees**. London: Jonathan Cape, 1950. First UK edition. Moderate shelfwear to dj/loss to upp.er, chipp.ing, creasing and toning, clipp.ed front and rear, else tight, bright, and unmarred. Rubbing to boards, sunned on extremities, evenly toned block. Green boards. 8vo. 254pp. Former owner autograph on tp. Very Good in Very Good Dustjacket. Hardcover. (#11830) \$550.00

Autograph by Oliver Sacks on ffep with date: '50. Formerly owned by Oliver Sacks.

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

69. Halliday, David. **Three Albums of Original Photographs by David Halliday of New England Beds & Taverns**. Boston, c.1890-1900. Each album 12.5" x9.75", typescript contents page + 48, 50, 51 mounted prints. Some wear to the covers, light soil. Vol. IX with plate 12 noted as 'removed' in pencil. Ex-library, with stamps on the back of the prints. Very Good. Limp faux leather cloth. (#8025) \$1,200.00

Three interesting albums of silver prints, titled in typescript "Halliday Photographs - Volume VIII - Old Beds - Canopy Top", "Halliday Photographs - Volume IX - Old Beds", "Halliday Photographs - Volume XVII - Old Taverns". In the case of the two volumes of beds, they were photographed in place with room details. Most/

many owners & locations identified. Each album 12.5" x9.75", typescript contents page + 48, 50, 51 mounted prints. Some wear to the covers, light soil. Vol. IX with plate 12 noted as 'removed' in pencil. Ex-library, with stamps on the back of the prints.

70. Henland, Cecil. **The Ghosts of My Friends Collection [50+ volumes]**. Light shelf/edge wear, all include multiple signatures, else tight, bright, and unmarred. Cloth bindings in various colors, title page and a handful of other printed leaves, the rest left blank. np. Illus. (b/w plates). (#12904) \$22,500.00

Largely blank books with coated paper. The users fold a leaf in half, sign 'at the line' with a fountain pen and then fold it over before the ink dries, creating a unique 'ghost' with each signature.

"Ghosts" was written by Cecil Henland. Cecil was a woman and "a writer of children's books," founder of a nursery school system in England, and the widow of Lt. Col. Arthur Jex-Blake Percival [killed in battle in November, 1914].

Casual Overview:

Bindings vary, even within years, not just color but a few variations in design.

I is 'unique'...better paper, unique binding, no printed elements...clearly done by someone who wanted a 'nicer' version [1922]

1 later in decorative publishers binding [1927]

2 in DJ with the woman/ordinator removed and replaced with "Compiled by Capini Vequin", apparently in reference to the handful of 'famous' ghosts included in the volumes [1938]

2 "Your Hidden Skeleton" by different printer [1911/1914] [N.B. Includes printed version of a poem that is mss in one of the copies CB is keeping for now...]

51 GoMF in various bindings

71. Holder, Charles Frederick . **Living Lights: A Popular Account Of Phosphorescent Animals And Vegetables**. London: Sampson Low, Marston, Searle And Rivington, 1887. New and Cheaper Edition. Bumped and rubbed corners, light toning, and wear to head and tail, slightly shaken/cracking and exposed netting, but intact, else tight, bright, and unmarred. Original publishers olive cloth lettered gilt on spine, lettered and decorated gilt and black on cover with undersea male figure, phosphorescence, fish, etc. 8vo. xvii, 187pp. Illus. (b/w, 26 plates) Very Good+. Hardcover. (#12440) \$350.00

"A beautifully illustrated book all about creatures endowed with the remarkable ability to produce and emit

light: what we now call "bioluminescence". In addition to the exquisite illustrations (which seem to be from the hand of someone called "A.L. Clement"), the author Charles Frederick Holder gives us some wonderful anecdotes relating to these light-giving creatures..."-- Public Domain Review. Charles Frederick Holder (1851–1915) was an American naturalist, conservationist, and writer who produced over 40 books and thousands of articles. Known as a pioneer of big-game fishing, he founded and led the Tuna Club of Avalon, credited as the first game fishing organization.

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

72. Holve, Brooke. “ “[**Artist Book**]. 2023. Unique. Tight, bright, and unmarred. Full leather [New Zealand possum skins] bindings, mixed media including crumpled, gessoed, sanded, painted, and letterpress printed catalog pages (from The Way Things Are, a catalog about SF Bay Area artist, David Ireland), book board, painted tyvek; complimenting drop spine box. Small 4to. np. Illus. (color and b/w plates). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12357) \$2,500.00

"Process—based and experimentally oriented Brooke's work mixes a variety of materials and media—parts and pieces, often concept and context driven. Her artwork is an extension of her ongoing explorations on the nature of seeing and the intrinsic nature of things and the natural world. She is not always concerned with form but with the process that shapes it and often uses spatial, historical, and other contextual characteristics of a site, structure or construct as formal materials for her installations, artist books and constructions.

For this artist book “ “, Brooke explored crumpling, a physical gesture and emotional response to an unexpected and frustrating moment. Initially a single gesture that triggered a shift and evolved into a generative process of working—asking questions and watching

what happens when crumpling interacts with material, language and psyche.

The process became the textural context and content from which she considered the origins of language and her own crumpled sensibilities evoked while making." [artist book]

BOSTON ABAA BOOK FAIR ~ 2024

73. Idowu, E Bolaji. **African Traditional Religion, a Definition.** Maryknoll, NY: Orbis Books, 1973. First Edition. Near fine. Minimal toned dj and text block, else tight, bright, and unmarred. Cloth. 8vo. xii, 228pp. 23 cm. Near Fine in Near Fine Dustjacket. Hardcover. (#11450) \$250.00

E Bolaji Idowu (1913–1995 was the third native-born leader of the Methodist Church Nigeria, serving from 1972 to 1984. He is also well known for his ethnographic and theological studies of the Yoruba people. In the process of preparing a doctoral thesis for the University of London (in 1955), Idowu discovered that all the available material on African religion appeared to be inaccurate, condescending or simply ridiculous. (For example: Leo Frobenius's belief that the Yoruba religion came from Plato's Atlantis by way of Egypt.) As a result, he set out to describe the religious beliefs of his own Yoruba people according to universal theological concerns such as the nature of the Deity, morality, and the ultimate destiny of mankind. His writings on the subject are among the first examples of African religion seen from the viewpoint of an African, but it is not a traditional religious, and the result is biased by Christianity, distancing the reader from real orthodox tribal customs and practices.--Wiki. Extremely scarce in dj. Important work on African religion written by an African scholar and religious leader.

74. **Illustrated Catalogue of Chemical and Physical Apparatus, Pure Chemicals and Re-agents.** Leeds, UK: Reynolds & Branson, 1893. Ninth Edition. Light shelf/edge wear, smudging to boards, cracked at hinge, bumping on tips and corners, toning and darkening to text block, else tight, bright, and unmarred. Red bevelled cloth with gilt spine titling. With laid in receipts and notes from contemporary former owner. 8vo, 332pp. Advert (fair bit of toning). Illus. (b/w, frontis). Very Good+. Hardcover. (#12590) \$350.00

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

Includes a receipt for purchasing of supplies from Reynolds and Branson, dated 1897, checks and other chemistry notes.

75. Ingmire, Thomas. **The Harmonic Flight of Madness / A Visual/Verbal Book [Artist Book].** [San Francisco, CA], 2010. Unique. Tight, bright, and unmarred. Covers are lettered and painted, ink and watercolor decorated

inblacks and blues for the upper cover, reds and yellows for lower, textblock mss, watercolor, and gilt; housed in a black plexiglass case with a clear lid. np. [eleven leaves]. Hand lettered and colored. Signed by the calligrapher/artist. Fine in Fine Plexiglass Box. Original Wraps. (#12335) \$5,000.00

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

76. **[Isaac] Sanderson Family Account Book no.1, Salem Witch Trials descendent (MSS).** Whateley, MA, 1801-1830. Unique. Moderate rubbing, scuffing, toning, browning to extremities, toning, evidence of dampness, and discoloration throughout. Bound dark brown calf, handwritten in brown ink, remnants of leather ties. 215 [leaves], multiple handwritten notes/ephemera laid in on various bit of paper. Hand drawn alphabetical tab labels laid in. Very Good+. Hardcover. (#12132) \$8,500.00

Upon in-depth research, the Sanderson family ledger is a complex example of a successful business beginning with the migration of families from Essex and Middlesex countries after the late 17th century Salem/Danvers witch trials. Many families migrated West after the trials, due to loss of families, shame and reputation associated with the trials, and new beginnings, marriages. The ancestry of the Sanderson--Foster line is an example of this migration. Additionally, the Revolutionary War complicated family units, as many head of households, left home to fight on the side of the Continental Army around, c. 1774-1776. Isaac Sanderson was one of those enlisted soldiers.

Isaac Sanderson is a direct descendent of Ann Alcock Foster. She emigrated to the United States after marrying in England at a very young age to Andrew Foster who was significantly older. She lived in Andover, Mass, however died in prison in Salem in 1692. Her daughter, Sarah, mostly likely saved due to her Mother's confession, married Samuel Kemp and lived in Billerica, Mass. She is buried in Watertown, Mass. Her daughter, Bethiah married Joseph Sanderson, Sr. who's family lived in Groton and Chelmsford, Mass. Their son, and only child, Joseph Sanderson went on to marry Ruth Parker and have 14 children, one of the sons, Isaac Sanderson in 1757, the youngest child. It is suggested before this time, the Sanderson family moved their business and farm to

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Franklin County, Whately from Groton. Coming full circle, Isaac Sanderson is the direct descendant of Ann Foster, who is his great, great grandmother, originally from Essex County.

Surmised from his ancestry and Commonwealth military records, Isaac Sanderson served in Continental Army enlisted as: "Private, Capt. Jonathan Davis's co.. Col. Asa Whitcomb's (2.3d) regt. ; muster roll dated Aug. 1, 1775; enlisted June 3, 1775; received company receipts for wages for Aug. and Sept., 1775, dated Camp at Prospect Hill; also, company return endorsed "October ye 6, 1775; also; Private, 1st co., Col. Thomas Marshall's (10th) regt.; Continental Army pay accounts for service from Aug. 5, 1777, to Dec. 31, 1779; also, Capt. Samuel King's (2d) co .. Col. Marshall's regt.; return of men who were in camp on or before Aug. 15, 1777, and who had not been absent subsequently except on furlough, etc.; reported joined July- 1778; also, same co. and regt.; muster rolls for Jan. and March, 1779, dated West Point ; enlisted Aug. 5, 1777 ; enlistment, 3 years; reported on command in the wagon service in Jan., 1779; also, 1st CO ., Col. Marshall's regt. ; Continental Army pay accounts for service from Jan. 1, 1780, to Dec. 31, 1780; also, descriptive list dated West Point, Feb. 23, 1780; 1st CO ., 10th Mass. regt.; age, 23 yrs.; residence. Harvard; enlistment, during the Revolutionary War."--DAR, Ancestor # A099820.

After serving in the Continental Army, it is speculated Isaac Sanderson took up the family business, else started a new venture, the ledger book documents such activities and demonstrates Sanderson as a cooper in Massachusetts. Each leaf is a different client and the services and expenses vary. It seems Sanderson delivered good, repaired wagon, cast hoops for barrels, set horse shoes, and bought and sold cattle. He definitely was an iron worker. Because of this, and line items illustrate, he forged iron hoops, tubs, mended rakes (farming), wagon reel rims, casks, wheels, but also transporting goods and services... At the end of each page, the account is settled up with promissory notes. He even lists his brother James, his nephews, Luther, as well as worked out of county from many of the entries, "a day and half's work." Purchases and expenses for items as brandy, flax, rye, molasses, tobacco, weaving, books and even wagons to clients in Conway, Hatfield, Williamsburg, and further, etc. Upon further research, more about the business is needed, as far as the legacy, but it appears the Sanderson's were fairly successful and Isaac and sons as metal workers. So much so, there is a citation to Isaac Sanderson from the Dorchester Atheneum blog about his involvement in installing a "wrought iron tub wheel", as the first wheel in this vicinity for the first paper mill in 1817. (Neponset River Mills history)

Also includes a family genealogy and history on page 207 of Isaac Sanderson's children. Ephemera and scattered handwritten notes laid in. Album documents the business in Western Mass for thirty years, displays industry products from a cooper and the materials needed to run such business. As the dates and entries move through the years, the ledger also generates insight into the evolution of products being introduced like "hemlock oil" and "calf skins." Lastly, tell the story about the impactful legacy the Salem Witch Trials have left behind on the descendants in their lifestyle and generational decision-making.

77. Jacobs, Diane. **with liberty and justice for all....** Portland, OR: Scantron Press, 2000. Limited Edition. Bright, and unmarred. Woven handset letterpress text on vellum, hand-stitching. 53x80" Signed by the artist. Fine. (#1187) \$7,500.00

"Words of bigotry and prejudice are woven into the fabric of this U.S. flag. The Equal Rights Amendment, first proposed in 1923, is still not part of the United States of America's constitution.

The flag of the United States is a loaded symbol for this country: laden with patriotism and a vast array of other emotions. In the artwork: "...with liberty and justice for all", it becomes the opposite of its title: a revelation of the injustices, racism and classism of which the country is capable. It becomes a tapestry of name-calling, and as such is a culminating work in my exploration of derogatory language used against groups of people."
[Artist statement]

78. James, M.R. (Montague Rhodes). **The Collected Ghost Stories of M. R. James.** London: Edward Arnold, 1949 [1931]. Pocket Edition (Reprint). Chipped dj around edges with some small loss to head and tail of spine, shelfwear, minimal toning, else tight, bright, and unmarred. Blue cloth. Small 8vo. xii, 647pp. Inscribed on ffep. Very Good in Good Dustjacket. Hardcover. (#11858) \$200.00

An early collected edition of James' ghost stories, includes a preface by the author. Collects the contents of James' four original collection plus 'Wailing Well', 'After Dark In The Playing Fields' and 'Stories I Have Tried To Write'. Inscribed by M.E. Sacks, Oliver Sacks' brother, May 1957.

Montague Rhodes James (1 August 1862 – 12 June 1936) was an English author, medievalist scholar and provost of King's College, Cambridge (1905–1918), and of Eton College (1918–1936). He was Vice-Chancellor of the University of Cambridge (1913–15). Mostly known by his realistic ghost stories and weird tales. He redefined the ghost story for the new century by abandoning many of

the formal Gothic clichés of his predecessors and using more realistic contemporary settings.

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

79. **Jeanne Pallier, aviatrice...autographed RPPC 'real photo postcard'**. Paris: Famechon & Legarde, [1914]. Toned, else bright and clean. Silver gelatin photographic illustration on card, 3x6" b/w. With inscription on lower third. Excellent. (#10409) \$125.00

[France, Aviation] Jeanne Pallier (France, 1871-1939) autographed real photo postcard. Inscription reads: "Pour Madame Schaefer et sa famillee, mes plus amicus sentiments-- J. Pallier, 24 Mars 1914."

On 6th September 1912, Pallier received French pilot's license number 1012 and on that day was likely the first woman pilot to fly over Paris in a Nieuport-Astra. Pallier was 48 years old when she earned her license and has also been credited with the first all-female flight when she carried Madame Duchange in her aircraft prior to January 1913. At the start of the First World War, women were not accepted as combatants in the French army, and Jeanne Pallier like others was refused to be a pilot there. Inspired by what was happening in Great Britain, in 1915, with the collaboration of Marguerite Durand, she created the Women's Automobile Club to provide female drivers for the health service, which was again refused. It was not until 1917 that the French government accepted that women carry out this task voluntarily. Thus the club's one hundred and twenty paramedics and seventy nurses transport the wounded repatriated from the front to the hospitals. After the war, Jeanne Pallier devoted herself to social work at the Renault factory. In particular, she created the Jeanne Pallier Cup intended to encourage young women to engage in competitive sport. She ended her life at the convent of perpetual help in Villeneuve-sur-Yonne where her sister was a nun, and she died there on March 6, 1939. Provenance: David Cressey Collection. A real photo postcard (RPPC) is a continuous-tone photographic image printed on postcard stock. The term recognizes a distinction between the real photo process and the lithographic or offset printing processes employed in the manufacture of most postcard images.

80. Johnson, Samuel. **The Rambler [complete in two volumes]**. London: J. Payne and J. Bouquet, 1750-52. First Edition. Light shelf/edge wear, professionally rebacked retaining original boards, ownership plates and

marks at pastedown and ffep, else tight, bright, and unmarred. Full leather binding, raised bands. fo. 1244pp. Woodcut decorative elements. Very Good. Hardcover. (#11226) \$7,500.00

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

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

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

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

Overall, a very handsome copy of one of the great serial publications in English literature, representing a "watershed in English periodicals, standing between the

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

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

81. Johnstone, Colin. **A Children's ABC and Other Miscellany [in three parts]**. Orkney Islands, 2000. Unique. Tight, bright, and unmarred; upcycled box shows light shelf/edge wear, even toning, small pull on the front paper label. 3 12mo volumes, spiral bound, foldout leaves. np. Illus. (color and b/w plates). Fine in Very Good Box. Hardcover. (#12966) \$1,250.00

Three volumes, two of the alphabet and one of Miscellany. Hand painted alphabet over printed targets, each facing page a foldout removed from the Shooter's Bible and bound in. Elegantly strong sense of purpose...

"In 2000 I'd helped organise an exhibition of artists books held in the upstairs gallery of Stromness Library. It had been used as an alternative exhibition space for a few years - my first exhibition (with Erland Brown and John Cumming) was there, 1986, and other artists showed over the years. The 'Reading Room' showed a mixed bag of books and was well attended and viewed during The St. Magnus Festival.

ABC Parts 1 and 2: I removed pages from other books and made one of my own. In this instance the pages were cut from an old copy of 'Shooters Bible', No.66, 1975, by Stoeger Publishing Company.

I loved the notion of it, its seriousness and its ridiculousness. An ABC of guns and ammunition shown to the children (one of the articles in the Bible was what first gun to buy your child and the responsibility that comes from both parent and child).

The hand painted alphabet on the paper targets act as a metaphor for constructive understanding. But, as paper targets go, they're also there to be shot at.

Language; its mis-use, its breaking, and its destruction.

The use of ring binding is utilitarian - these can be taken on field trips, they can be folded out, hung up on a branch, stood on a fence post. (I once shot books, that is blasted them with shotgun shot. The books in question were old Stromness Academy textbooks from the science department: 'On Sound'.

Duncan McLean has the only remaining copy on his wall).

ABC Part 3: a rattle bag of stuff of my own titles of paintings and some poetry, poems by Rimbaud, sayings of the Dene, and other musings. (I prefer this book to the other two, it stands on its own but reflects the time I was creating the other two volumes)."

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

83. Knapp, Tracy; Gohde, Kurt [artist]; Bourdeau, David [binder]. **Match in a Bottle [Artist Book]**. North Andover, MA: Kat Ran Press/Thistle Bindery, 1997/2000. Limited Edition [Deluxe]. Tight, bright, and unmarred. Grey pastepaper boards with a red flame in the design,

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black morocco spine and edges; grey and red cloth dropspine case having a red flame recessed in the upper cover. 8vo. np [19 leaves plus illus]. Numbered limited edition, this being 14 of 65 copies (40 numbered & 15 lettered) this copy a further limitation of 4 specially bound "at the request of Kat Ran Press". Fine in Fine Drop-Spine Archival Box. Hardcover.

(#12328) \$7,500.00

Exquisitely printed on Arches by Michael and Katherine Russem at the Kat Ran Press, this one of only 4 copies in the deluxe binding by David Bourdeau. This copy includes a red cloth folder with several pieces of Kat Ran Press ephemera, a sheet stating the nature of the special bindings signed by Bourdeau, and two additional unique smoke drawings by Gohde (one of which is full page).

The seven poems by Tracey Knapp. Eight illustrations by Kurt Gohde who "made over 800 original drawings with matches, kerosene lamps, 'snaps,' gold leaf, gun powder, and cigarette lighters. The title page and poems are each accompanied by one of these drawings" [colophon].

"Classical painters tried to freeze the moment immediately before an action took place. By drawing with smoke, I try to catch the moment immediately after. Fixing the smoke on paper stops the natural dissipation – alluding to the flame that produced it. These drawings exist like scars that tell the stories of their own creation." [artist note]

Each copy is unique, as the illustrations are not prints but original "smoke" drawings. Gohde's technique ranges from scarring with a single match, to creating patterns with the smoke, to lighting a design laid out in gun powder. Illustrations, text, and binding create an harmonious whole.

The book, the first of the press, sold out immediately and won critical acclaim in the book arts community.

84. Kuch, Michael. **Fossil Dirigibles [Artist Book]**. Asparagus Valley [Hadley, MA]: Double Elephant Press, 2007. Limited Edition. Tight, bright, and unmarred. Three-quarter bound, black cloth spine and fore-edge, light grey handmade paper boards, black ink lettering, original copper plate etching inlaid, eight copper ring binder-style, string-tied leaves; two tone cloth tray case with three etchings inlaid, special space built into bottom to house an extra signed print of the engraving mounted to the front board. fo. np [53 leaves]. Illus. (color and b/w plates). Numbered limited edition, this being 8 of 40 copies. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12319) \$3,500.00

Eight poems on white St. Armand paper are printed letterpress along with a blind-embossed image. Each poem is followed by five intaglios (2 folding out) on variously colored St. Armand papers. They are tipped to

linen which has a thin copper "spine," and suspend by waxed twine from copper rings.

With this copy, the original copperplate of "Botticelli irises" is mounted into the cover with a plate pulled from the etching laid in.

Kuch uses the work to "explore the inner landscape of memory thought and dream. The first state of each etching commenced with a soft-ground etching made from found forms whose groupings form the chapters: leaves, flowers, insects, &c. These intaglio fossils became the areostatic vessels to which the artist then drafted his fantastic and lyrical gondolas." [artist statement]

The 40 etchings were created by first pressing found objects (skeletons, flora, fauna, insects, seashore life) into a soft ground plate (printed from nature) after which Kuch would draft his "fantastic & lyrical gondolas" in hard ground. Most of the nature-printed objects are natural—gingko, maple, and oak leaves, ferns, roots, seed pods, pine cone, seaweed, mussel shells, a fish, snake skin, bird wing, etc. Two of the "found objects" are manmade—a crocheted doily and a leather glove. A remarkable collection of intaglio illustrations by Kuch.

There are 40 copies, each including 40 copper plates, all created by the artist in his 40th year.

85. Kuch, Michael. **A Sphinx's Field Guide to Questionable Answers [Artist Book]**. Asparagus Valley [Hadley, MA]: Double Elephant Press, 2004. Deluxe Limited Edition. Tight, bright, and unmarred. Tan cloth drop spine cases with printed paper onlays; bound in brown flax fiber wraps and housed in a red flax chemise with ivory ankh closure; various other elements housed in parchment folders or within the fitted boxes and printed in various formats throughout with woodcuts and chiaroscuro woodcuts in several colors on Japanese handmade paper. 4to. np. Illust. (color and b/w plates). Numbered limited edition, this being IX of XV from a complete printing of 150. Signed by the artist. Fine in Fine Archival Box. Original Wraps. (#12331) \$5,500.00

Bound by Mark Tomlinson in Shannon Brock's flax fiber wraps printed with a woodcut and wood type. Variously illustrated (first woodcut created in 1986) iteration of one of Kuch's most experimental and pleasingly complex works. Housed in a drop spine box, the deluxe includes the book in a chemise, a signed original watercolor, a suite of the 13 wood engravings, a large Key to the Wood Type, two woodblocks, a prospectus (signed), and "Operating Instructions."

Specifically, it includes: A fine copy of the book in a red flax chemise with ivory ankh closure in a fitted tray; also laid in are:

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-*Operating Instructions, a large Key to the Wood Type, and the 10x29 inch broadside prospectus.*

-*Two original engraved woodblocks (1 cherry, 1 walnut) with the image of the Sphinx and dancing angels, following the watercolor.*

-*Original watercolor of the sphinx holding a very tall pin, while 3 angels dance on the pin's head. Signed and dated by Kuch.*

-*An extra suite of 13 full-page images in the book, the first of which is numbered IX/XV, in parchment folder.*

-*14 proofs of wood type and images, several double page, and one quad-fold state of the prospectus, some with penciled notations, in parchment folder.*

During this period, Kuch created all his illustrations first as water colors, before his engravings or etchings. The chiaroscuro woodcuts in Sphinx were cut in cherry blocks and then offset onto walnut wood (chosen for its open grain to produce a linear element). The walnut blocks were cut to create the backgrounds.

A marvelously inventive, colorful, exuberant work. The book opens with double spreads depicting the answer to a familiar riddle, to which the reader is invited to guess the question. Others reveal geometry most likely used to construct the great pyramids. Illustration on p[19] has three flaps that open to reveal letters that change as the paper wheel within the double leaf is turned. The text, impeccably printed by Art Larson, is set in 19th century wood type from his collection. [Book, Art, Object page 154]

86. Kuch, Michael. **A Sphinx's Field Guide to Questionable Answers [Artist Book]**. Asparagus Valley [Hadley, MA]: Double Elephant Press, 2004. Limited Edition. Tight, bright, and unmarred. Tan cloth drop spine cases with printed paper onlays; bound in brown flax fiber wraps and housed in a red flax chemise with ivory ankh closure; various other elements housed in parchment folders or within the fitted boxes and printed in various formats throughout with woodcuts and chiaroscuro woodcuts in several colors on Japanese handmade paper. 4to. np. Illust. (color and b/w plates). Numbered limited edition, this being 46 of 150. Signed by the artist. Fine in Fine Chemise. Original Wraps. (#12333) \$1,200.00

Bound by Mark Tomlinson in Shannon Brock's flax fiber wraps printed with a woodcut and wood type. Various illustrated (first woodcut created in 1986) iteration of one of Kuch's most experimental and pleasingly complex works. The limited edition includes the book in a chemise, two copies of the prospectus (one signed), and "Operating Instructions."

During this period, Kuch created all his illustrations first as water colors, before his engravings or etchings. The chiaroscuro woodcuts in Sphinx were cut in cherry blocks and then offset onto walnut wood (chosen for its open grain to produce a linear element). The walnut blocks were cut to create the backgrounds.

A marvelously inventive, colorful, exuberant work. The book opens with double spreads depicting the answer to a familiar riddle, to which the reader is invited to guess the question. Others reveal geometry most likely used to construct the great pyramids. Illustration on p[19] has three flaps that open to reveal letters that change as the paper wheel within the double leaf is turned. The text, impeccably printed by Art Larson, is set in 19th century wood type from his collection. [Book, Art, Object page 154]

87. Kelm, Daniel. **Religio Mathematica [Artist Book]**. Wide Awake Garage, 1990–2007. Unique. Bright and unmarred. Complex hinged structure, printed paper faces; yew enclosure. Fine in Fine Natural Wood Base. (#11319) \$15,000.00

The closed book rises above the yew-wood enclosure.

Quoting Mark Dimunation, retired Chief of Rare Books, Library of Congress:

"The power of Kelm's symbolic universe is most poetically yielded by a pure book structure. Free of encumbering text, Religio Mathematica (1990-2007) is a structure built with hinged triangular shapes. Using the four alchemical colors as its only source of language, the structure uses the revelation of the colors to create the text within the confines of the folded shape. The books begins folded into a cube; only red is exposed--fire. It unfolds into linked pyramids of white and black, water and earth. Further sequences unfold an alchemical story that is exclusive to Kelm's world and vision. When Kelm manipulates the book, it seems to snake from one shape to the next. To hear him recite the incantation of the book is magical. The unfolding of the cube marks the birth of the universe; the ultimate closing of the lotus signals its death.

With this pure, abstract piece Kelm has achieved his Book. Text and binding are fully integrated, the reader and the book wholly interdependent. His craft and his vision now merge to create a single experience-reader and book, observer and the observed. The success of the piece comes from Kelm's own sincerity and modesty. In his effort to embrace and impart his own hard-won view of the world, he has stepped aside to let his books speak for themselves: "When you let go of perfection, you allow the book to be what it is." [exhibition catalogue]

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88. Lagarde, Patricia. **MOON ARCHIVE [Artist Book]**. Mexico City, Mex: Ediciones Escarabajo, 2022. Limited Edition. Tight, bright, and unmarred. Gray silk/cotton cloth boards, cyanotype paper onlay at front boards, Index shows blue cloth spine, printed cream wrappers, printed cyanotype on Japanese tissue, fold-out elements. 4to. np [var]. Illus. (cyanotypes). Index. Fine in Fine Archival Slipcase. Hardcover. (#10995) \$15,000.00

Complete in five volumes, housed in a custom slipcase.

"This brief encyclopedia consists of a five-volume Moon Archive: a personal response to the idea of reaching the Moon, drawing on literature, geography, film, astronomy, and science.

The book is rooted in the author's fascination with a reprint of the drawings from Sidereus Nuncius, by Galileo, who first peered into a primitive telescope in 1609. It was he who confirmed the Moon's orography, proving that it wasn't a flat, perfect disc; that it had dusty seas, chasms, craters, and mountain ranges." [artist statement][See also, longer statement]

A collection of intervened old maps, photos, testimonies, and essays; a series of information that attests, like every compendium, to the impossibility of gathering anything but a fistful of sand.

Five volumes plus Index: Journey; Cartographies; Mass Media; Traces; Inhabit [Index identifies each component by section].

89. Leland, Charles Godfrey; Dr. Leo Louis Martello, publisher. **Aradia: Gospel of the Witches**. New York: Hero Press, [1971]. First Edition (Reprint). Tight, bright, and unmarred. Very minimal sunning and minimal dampstaining on verso cover, otherwise clean. Black on white cardstock pictorial wrappers. Ledger. 36pp. Illus. (b/w) +advert. Very Good+ in Wraps. Staplebound. (#10471) \$50.00

Originally published in 1899, Leland composed a definitive treatise of Italian magical folklore, charms and sorcery, manifesting the Strega tradition of magic. Charles G. Leland's Aradia or the Gospel of the Witches is one of the primary source-texts for the witchcraft revival in the 1950s and 1960s, influencing Gardner, Buckland, and eventually Martello. Reprinted and edited for easy accessibility by Hero Press in zine ledger format. Formerly owned by Dr. Leo Louis Martello.

90. Landau, M.E. **Women of Forty**. London: Faber and Faber LTD, 1956. First Edition. Light toning and annotations, else tight, bright, and unmarred. DJ shows upper and lower chipping, else very good. Brown cloth with black spine titling. Pink and blue dj. 8vo. 49pp. Very

Good in Very Good Dustjacket. Hardcover. (#12634) \$550.00

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

Muriel Elsie Landau, Dr. Sacks's mother, was one of the first women surgeons in England, and four of her sisters founded or ran schools. She was also an experienced gynecologist and wrote on women's health, including this book on menopause and "keeping a woman young in spirit." This exceptional copy was not only in Oliver's Library, but Muriel made annotations and edits in the book in pencil herself including notes on changing one of the chapter titles from "Treatment" to "Contraception."

91. Laurie, Michael. **White Fire [Association Copy]**. London: Quality Press, 1948. First Edition [although changed, in Laurie's own hand, to 1949]. Numerous notations in red ink (see below), presentation inscription and sketch, light even toning, else tight and unmarred. Full blue leather, five raised bands, compartments decorated in gilt, second third compartments lettered in gilt, a decorative monogram in the center of the front board ("JM"), marbled endpapers, aeg. 8vo. 228. Inscribed, decorated, and signed by the author. Near Fine. Hardcover. (#12313) \$5,000.00

This is Michael Laurie's (likely a pseudonym) only novel and, it seems, his only published book. Set in the 1930s, it recounts the experiences of Anthony Ileagh from the age of ten to his eighteenth birthday.

A sensitively wrought novel about a schoolboy's infatuation for an older boy and his tutor's infatuation for him. For its time, an unusually forthright Uranian work. Frequent allusions to Lawrence Housman and Edward Carpenter, Gide, etc, the author was clearly well versed in the gay literature of the period and evidences a strong pacifist element.

The story is about a teacher, Robin, who falls for Anthony at prep school and then tutors him until he is fourteen. He guides Anthony's reading through Carpenter, Whitman, Housman and Gide and when Anthony reaches sixteen and falls for an older athlete of eighteen, the teacher encourages the relationship. The 'White Fire' of the title refers to the blossom of cherry trees which is used as a symbol of puberty and desire but also of purification and the cycle of death in winter and rebirth in spring. The text mixes lyrical description of nude swimming in sunlight

pools under green trees, with a psychological analysis of adolescent self-discovery and a defense of the invert as natural, vital and right.

The dedicatee, Julian, was the beloved friend of the author. Laurie's inscription reads "For my Julian - without whom there would have been no White Fire: but with whom, all things are possible". Specially bound by Zaehnsdorf in contemporary blue morocco, with single fillet gilt border to both covers and, at the centre of the upper cover, a decorative "J.M." monogram (for Julian and Michael). As well as the gift inscription to Julian, the same blank preliminary leaf has an inscription from Gide, "oh boy whom I love, I will carry you with me in my flight!". Beneath this Laurie has inscribed "Richmond Hill 25 viii 49". Bound in is a portrait of a boy in pencil with white highlights, signed "M.L. 1949" and framed in a decorative silver and red oval drawn by the author. The boy is presumably Julian and looks not unlike the boy on the first edition dustjacket. The decorative J.M. monogram also appears, pasted in on a small piece of paper, on the verso of the half title. Many leaves, especially the preliminaries, are intricately embellished and decorated in red in a filigree leaf design. Laid in is an errata leaf in Laurie's hand and marked "All noted by M.L.". This is a beautiful book, lovingly embellished and a moving testimony to what was clearly a deep and loving relationship. White Fire is rare: eight copies appear in global institutional databases and none at auction.

92. 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, misremembers 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.

93. Layard, Austen Henry. **Nineveh and its Remains: With an Account of a Visit to the Chaldaean Christians of Kurdistan, and the Yezidis, or Devil Worshipers; and an Enquiry Into the Manners of the Ancient Assyrians [Two volumes]**. London: John Murray, 1849. First Edition. Moderate toning and shelfwear, bumped/rubbed corners and spine, scuffing to boards, foxing throughout, else tight, bright, and unmarred. Half dark red calf over marbled boards. Spine in six compartments with gilt lettering and rules, all edges gilt. 8vo. xiii, 399pp.; xii, 491pp., indices, Illus. (b/w plates, folding plates). Complete in two volumes. illustrated with a lithograph frontispiece, volume one illustrated with three folding plans, 13 woodcut figures, eleven plates (one of which is a folding plate), and a map at the end of the volume. Pencil annotations, blue endpapers. Ex-libris plates on ffep. Very Good+. Hardcover. (#12699) \$2,500.00

Layard's findings in Nineveh and Mesopotamia from his first and second expedition. A British diplomat, archaeologist, and adventurer; Layard explored and excavated the ruins of ancient Assyria and Babylon from 1845-1851. On his first expedition Layard started with excavations at Kuyunjik and Nimrud, and investigating the condition of various peoples, until 1847; on returning to England to illustrate the antiquities he published the illustrated antiquities. Layard's first publication on his first expedition into the archaeological sites near modern-day Mosul, Iraq. He excavated the mound at Nimrud, believing to have found the ancient city of Nineveh (he would discover that this was actually at Kuyunjik after the publication of his book).

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

94. Lecomte, Hippolyte. **Costumes Civils et Militaires de la Monarchie Francaise de 1200 à 1820 [Complete in Four Volumes: together with] Manuscript Sketchbook of Hippolyte Lecomte, 1820**. Paris: chez Delpach quai Voltaire No. 23., [1820]. First Edition/ Unique Edition. Light shelf/edge wear, spines toned, wear to head and tail, light rubbing at hinges, thumb creases to some plates, light toning/soiling, thin laid paper endpapers "Mrs. Jay Bird" bookplate, else tight, bright and unmarred; vellum binding shows closed split, light toning, old repair at front hinge with buckram under the

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vellum, fore-edge toned, last page before fly soiled (likely outer wrapper of a much used sketchbook prior to binding), else tight, bright and unmarred. Quarterbound, red leather spine, marbled boards, gilt lettering, frontispiece. fo/small 8vo. np. Illus. (hand-colored plates). Very Good. Hardcover. (#6548) \$25,000.00

Vol. I: 100 lithograph plates: title page + 99 of costumes, all hand-colored.

Vol. II: 100 plates #101-200.

Vol. III: 100 plates #201-300.

Vol. IV: 80 plates #301-380.

Manuscript Sketchbook of Hypolyte Lecomte (1820). Ink over pencil sketches for Costumes Civils et Militaire de la Monarchie Francaise; 268 drawings. Small quarto in laid paper, to plate "266" of above, then different sketches.

Hippolyte Lecomte (1781-1857), a French painter trained under renowned historical painter Pierre-Adrien Swobach. Lecomte became known for his large-scale historical paintings, often depicting scenes from Napoleonic France and the Spanish War of Independence and his works are praised for their accuracy, dramatic composition, and attention to detail.

Lecomte's work continues to be exhibited in museums like the Palace of Versailles, the National Gallery of Art, and the Rijksmuseum. His mastery of historical narratives [and his contributions to ballet design] have ensured his place in French artistic history.

95. Leibovitz, Annie; Oliver Sacks. **Photographs 1970-1990**. New York: Harper Collins Publishers, 1991. New Edition (Third Printing). Minor shelfwear to dj, minor closed tears, else tight, bright, and unmarred. Glossy pictorial boards with opaque printed dj. Large 4to. 232pp. Illus. (full color, b/w plates) Very Good in Very Good Dustjacket. Hardcover. (#11688) \$1,200.00

Legendary photographer of Rolling Stone, Vanity Fair, and numerous other magazines since the Seventies, Annie Leibovitz offers a retrospective of her decades long career of photography. Inscription on tp: "For Oliver...with the greatest respect and admiration...Annie, New York, December 1991."

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

96. Leland, Charles Godfrey; Dr. Leo Louis Martello [Publisher]. **Mystic Will**. New York: Hero Press, [1972]. First Edition (Reprint). Tight, bright, and unmarred. Very minimal shelf/edge wear, otherwise clean. Black on white cardstock wrappers, frontis. ~120pp. Very Good+ in Wraps. Staplebound. (#10582) \$45.00

This book presents "a method of developing and strengthening the faculties of the mind, through the awakened will, by a simple, scientific process possible to any person of ordinary intelligence," essentially development of will power (Summary by Charles Godfrey Leland).

Charles Godfrey Leland (August 15, 1824 - March 20, 1903) was an American humorist and folklorist, born in Philadelphia, Pennsylvania. He was educated at Princeton University and in Europe. Leland worked in journalism, travelled extensively, and became interested in folklore and folk linguistics. He worked in a wide variety of trades, achieved recognition as the author of the comic Hans Breitmann's Ballads, and fought in two conflicts. He wrote "Aradia, or the Gospel of the Witches," which became a primary source text for neopaganism. Reprinted and edited for easy accessibility by Hero Press in digest size format. Formerly owned by Dr. Leo Louis Martello.

97. Lennon, John; Paul McCartney [intro.]. **John Lennon: In His Own Write**. London: Jonathan Cape, 1964. First UK Edition. Minimal shelfwear, bumps to corners and crease lines along edge, else tight, bright, and unmarred. Glossy illustrated boards with photograph of author on front. 8vo. 78pp. Illus. (b/w). Very Good in Very Good Dustjacket. Hardcover. (#11754) \$450.00

Inscription on flyleaf: "Oliver, with love from Ma+Pa...May 64." Robert Freeman [design]; John Lennon [drawings].

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

98. 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];

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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.

99. Lyssiottis, Peter; Cavalieri, Angela. **1316 [Complete in Three Volumes]**. Melbourne, Australia: Lyssiottis/Cavalieri, nd. Limited Edition. Tight, bright, and unmarred. Loose gatherings, various techniques, cut-throughs; solander boxes in burgundy, black, and brown. np. Illus. (color and b/w plates). Numbered limited edition of 10. Fine in Fine Archival Box. Hardcover. (#8736) \$9,500.00

"1316 is a trilogy, the sequence based upon Dante's *The Divine Comedy* (most likely the year he completed the work). This work is a response to Dante's imaginary world. The first book explores the *Inferno*, Book 2 travels through *Purgatory*, and Book 3 makes the journey to *Paradise*.

All three books share a twin through line: *Colour and Geometry*. As an example, Book 3 used the colours of blue and gold and their implied light, peace, and sanctity, and the geometry of the square to enforce the perfection and release offered by *Paradise*.

On our ten-year journey with Dante, we have constantly referred back to artists such as William Blake, Gustav Dore, Tom Phillips, and Colin McCahon, who also contended with Dante's text. We have drawn on Angela's photographs of texts and inscriptions used in the interiors of Italian churches and domes...we looked for those

things in Dante that rippled out to our own times. Consequently, the text is original and written by Peter."

Linocut prints, photographs, screen prints, acrylic, pen and ink.

"Peter Lyssiottis is a photographer/photomonteur, filmmaker, writer and book artist who has worked in the field of bookarts for over 25 years."

100. Machen, Arthur. **Dreads and Drolls**. New York: Alfred A. Knopf, 1927. First American Edition. Minimal soiling and wear, initials in ink to ffepp, else tight and bright. Dust jacket shows some wear and chipping, a few small tears, sunning to panels, and heavy sunning to spine, else intact and attractive. Yellow cloth boards with paper label to spine, top edge stained black. Light grey/green dust jacket. 8vo. 220pp. Very Good in Good Dustjacket. Hardcover. (#5816) \$125.00

Rather uncommon and scarce in jacket.

101. Maher, Alice; Murphy, Jamie (art). **Memento Civitatem**. [Hollystown, Dublin, Ireland]: Salvage Press, MMXXIII [2023]. Limited Edition. Bright and unmarred in tight and unmarred archival box. Red cloth covered solander box, colored illustrations, each folded sheet contains one inserted tarot card (plus title page, notes, and colophon). fo. np (24pp). Illus. (colored plates). Numbered limited edition of 40 copies. Fine in Fine Archival Box. Original Loose Sheets. (#11751) \$3,000.00

This edition is based on the original and unique artist's book commissioned for the National Gallery of Ireland; with slight alterations to hand-painted color palette, different paper, and different cloth color of the box to help distinguish it from the original.

"Memento Civitatem is a new collaborative work by visual artist Alice Maher and book artist Jamie Murphy. It is the first artists' book to be commissioned by the National Gallery of Ireland, and has been specially designed for its display at the Gallery. Maher and Murphy were invited to create an artists' book in response to the Gallery's archives of artists who lived through the social and political developments commemorated by Ireland's Decade of Centenaries.

Originating from Maher's research into the art, lives and ideals of six Irish artists – Grace Gifford, Sarah Cecilia Harrison, Aloysius O'Kelly, William Orpen, Sarah Purser and Jack B. Yeats – Memento Civitatem explores our contemporary relationship to culture, citizenship, imagination and activism. Inspired by the Tarot card, a medium open to diverse and contradictory readings, the book presents twenty-one iconic image cards alongside words and phrases that are open to interpretation. Through the hand-set typography and an intuitive

approach to image-making, *Memento Civitatem* is an ode to some of the artistic practices and the letterpress production processes of the period.

'Responding to the thoughts and actions of six early twentieth century artists, *Memento Civitatem* is the result of an extended period of research and reflection on the meaning of citizenship as a legacy of those times, in all its complex and sometimes conflicted readings for the citizens of contemporary Ireland.' — Alice Maher & Jamie Murphy" [National Gallery of Ireland]

"[T]his special work pays homage to a number of artists who lived through the social and political developments on the island of Ireland in the early 1900's.

Inspired by the art, lives and beliefs of six Irish artists – Grace Gifford, Sarah Cecilia Harrison, Aloysius O'Kelly, William Orpen, Sarah Purser and Jack B. Yeats – *Memento Civitatem* looks to the past to explore Ireland's contemporary relationship with culture, citizenship, imagination and activism. The artists' book comprises 21 hand coloured images by Alice Maher that engage with various socio-political themes and concepts. In the format of tarot cards, the exquisite artworks explore themes such as 'memory' and 'the collective'.

Creators of the artists' book, Alice Maher & Jamie Murphy said: "Responding to the thoughts and actions of six early twentieth century artists, *Memento Civitatem* is the result of an extended period of research and reflection on the meaning of citizenship as a legacy of those times, in all its complex and sometimes conflicted readings for the citizens of contemporary Ireland." [National Gallery of Ireland]

QOTD from Jamie, "185 press passes later and [it's] printed."

Alice Maher makes visual art that touches on a wide range of subjects often reprising, challenging and expanding mythic, historic, and vernacular narratives. Her work spans drawing, painting, sculpture, photography, installation and moving image. She represented Ireland at the Sao Paolo Biennial in 1994. In 2012 the Irish Museum of Modern Art presented 'Becoming', a retrospective of the artists 30 year practice. She has made many collaborative works in theatre, dance and film. Her works can be seen in the collections of The Neuberger Museum, The Hammond Museum, The Irish Museum of Modern Art, The Fogg Museum, Museum of Fine Arts Boston, the British Museum and the Georges Pompidou Centre Paris. Alice Maher is represented by Kevin Kavanagh Gallery, Dublin.

Jamie Murphy operates under the imprint of The Salvage Press, making books with particular attention to concept,

materials and fine printing. At the National College of Art & Design his focus with students is on book-making and typographic experimentation. Collaborating with artists from diverse disciplines he produces book projects which are predominantly of Irish interest. Jamie has exhibited and spoken broadly about his work and has been the recipient of several major international awards. His books reside in private, public and institutional collections across the globe including Columbia, Harvard, Princeton, Stanford, the Library of Congress, the Getty Research Institute, the British Library, Yale, and closer to home at the National Library of Ireland, National Irish Visual Arts Library, National Gallery of Ireland, Trinity College, UCD, and UCC.

102. Marcet, Jane; J.L. Comstock; J.L. Blake.

Conversations on Chemistry; in which the Elements of that Science are Familiarly Explained, and Illustrated by Experiments and 38 Engravings on Wood in two volumes. London: Longman, Rees, Orme, Brown, and Green, [1828]. Eleventh Edition [UK] enlarged and corrected. Moderate shelf/edge wear, chipping/loss to boards, label to boards (volume 2), scuffing to upper (volume 1), evenly toned, former ownership inscription/marks, else tight, bright, and unmarred. Original full tan and marbled boards, spine lettered/decorated gilt. 12mo. xvi, 367pp. ix, 345pp. Illus. (b/w, engravings). Very Good+. Hardcover. (#12585) \$650.00

"Jane Marcet (1 January 1769 – 28 June 1858) was an English salonnière of Swiss origin and an innovative writer of popular, explanatory science books. Marcet's next book, "Conversations on Chemistry..." appeared anonymously in 1805, and became her best known work. In summarizing and popularising the work of Humphry Davy, whose lectures she attended, it was one of the first elementary science textbooks. It came with Marcet's drawings of chemical apparatus and stressed the need for experiment and for theoretical rigour. Jane Marcet was not explicitly identified as the author until the 12th edition of 1832. The book went into 16 editions in England, where it was an early inspiration for the young Michael Faraday. It was widely plagiarised in America, appearing there in at least 23 editions."--Wiki. A fine example of women scientists that is underrecognized based on gender in the 19th century.

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

103. Maret, Russell; Magaril, Mikhail [illus]. . **An Only Kid [Artist Book]**. New York: Kuboaa, 1998. Limited Edition. Tight, bright, and unmarred; dropspine box bright and clean. Quarterbound with black leather spine, grey handmade paper boards, black ink lettering and decorative elements. Small fo. 13 leaves. Illus. (b/w plates). Numbered limited edition of 18, this copy AP3. Signed by Maret and Magaril. Fine in Fine Archival Box. Hardcover. (#11316) \$7,500.00

Typography by Bruce Rogers, box by Timothy Barrett. AP from Daniel Kelm's library.

"An Only Kid has been printed in an edition of 18 signed and numbered copies by Russell Maret at Kuboaa, New York City. The text type is Centaur, designed by Bruce Rogers, printed on Rives de Lin paper. Each copy has eleven monoprints and one matrix transfer drawing by Mikhail Magaril. The sewn-board binding was designed and executed by Daniel Kelm, with a leather spine and cover paper hand-made by Timothy Barrett, housed in a drop-spine box made by the printer." [Colophon]

104. Mark, Enid; Thielen, Pierre [binding]. **Springs [Design Binding]**. Wallingford, PA: ELM Press, 1990. Limited Edition/Unique. Minor wear to box, else tight, bright, and unmarred. Full brown sculptural binding (details below), brown endpages; housed in fitted and padded drop-spine box. Oblong 4to. Illus. Limited edition of 25, this being AP. Laid in original color drawings, studies & bindings descriptions, all signed. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12336) \$8,000.00

Both the artist and the binder were inspired by Jackson Pollock's work. Enid Mark visited his home and studio in 1988. In Pollock's "Blue Poles" 8 poles stand at various angles against a golden hued swirl onto which Pollock poured sand. "The main lines in the composition of Blue Poles became the starting point for my design. That is where the thought of the shrine was born, and from the sand the use of color. . . between those main lines, as supporting ribs, I position the planes that cherish, protect and screen Springs."

Eight double leaves attached at fore edges open to 36 inches, revealing lithographs in blue/black or in gray/green showing Pollack's home, studio, and sweeping grounds. "Har-mony," "Energy," "Rhythm" are printed in bursts of black or dark red Optima type. These single words are repeated in various sizes and others are added as the book progresses. "Risk," "Anxiety," "Violence," "Chaos" are added until the text explodes against a fractured scene. The book opens with the long country road approaching Pollack's home, site of his fatal car crash, and closes with a chine collé of Pollack's headstone in the nearby cemetery.

Bound by the Dutch designer binder Pierre Thielen in a stunning 3-dimensional chestnut calf in padded, fitted tray case. The structure was inspired by Pollock's "Blue Poles." Thielen's panels are formed over vertical ribs which are the same in number and in orientation as the artist's poles. Thielen's original color drawings, studies & bindings descriptions, all signed, are included.

Two of Thielen's prize-winning bindings (both 3-dimensional such as this) are illustrated in The New Bookbinder Volume 7, 1987, p. 35.

105. 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. (b/w) 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.

106. Martello, Leo Louis. **Dr. Witches Liberation or, a True Witch Fights Back and Practical Guide to Joining a Coven**. New York: WICA-Hero Press, [1970-1975]. First Edition (Reprint). Tight, bright, and unmarred. No visible wear. Black on gold colored pictorial wrappers. 8vo. 28pp. Illus. (b/w) Very Good+ in Wraps. Staplebound. (#10464) \$50.00

Martello was the first public witch to champion the establishment of legally incorporated tax-exempt Wiccan churches, civil rights for Witches, and like all mainstream religions, paid days off for witches on their holidays. To strengthen and further this cause, Leo founded the Witches' Liberation Movement and the Witches International Craft Association (WICA). "Pagan spirituality is a significant current that connects many of the activists from the 50s-70s.... studying the history of the persecution of witches is a way of building an intersectional view of past struggle that demands solidarity in the present."--Camp Books. This truly is the cornerstone of radical witchcraft publishing, documents

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social justice in queer communities, and presents the foundation of witchcraft uprising, as a religion, in America. This copy formerly owned by Dr. Leo Louis Martello. Dr. 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 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.

107. Martello, Leo Louis, Dr. **Curses in Verses: Spelltime in Rhyme.** New York: Hero Press, [1971]. First Edition. Minimal sunning to edges and wear to cover, trimmed, otherwise clean and unmarred. Black on red colored plain wrappers, 8vo. unpagged plus (b/w), portrait. Very Good+ in Wraps. Softcover. (#10465) \$100.00

Martello's short collection of cursing and malefica used in hexing and forms of counter-oppression tactics. Emphasizes the power of rhyme and repetition. This is witchcraft in the form of direct action speech. Includes photograph of Dr. Martello. Scarce first edition, reprinted with gold wrappers later. Formerly owned by Dr. Leo Louis Martello.

108. 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. Illus. (b/w) Very 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.

109. 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. Folio.

24pp. illus. (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.

110. Martin, John; Oliver Sacks [former owner]. **An Account of the Natives of the Tonga Islands [2 volumes] Constable's Miscellany of Original and Selected Publications in the Various Departments of Literature, Science, the Arts...Mariner's Tonga Islands.** Edinburgh: Printed for Constable and Co. and Hurst, Chance and Co. London, 1827. Third Edition. Moderate shelfwear, bumped corners, mild toning/foxing throughout, rubbing, else tight, bright, and unmarred. Rebound into brown quarter leather over silk boards, stamped spine with four raised bands and marbled endpapers with gilt lettering to spine. Tissue guard over frontis. 12mo. Illus. (b/w, fold out maps, musical score, frontis) Very Good+. Hardcover. (#12179) \$450.00

Previously owned by Oliver Sacks. "Originally published ten years previously, this is the "Third Edition, considerably Improved," published in Constable's Miscellany Series. "Considered the best report of Tongan life and culture before the arrival of Christianity the customs of the inhabitants and their inter-island wars, and also examples of Tongan songs and music" (Hill). Mariner had sailed on the privateer Port-au-Prince in 1805, aged 13. "After an adventurous voyage the ship arrived at the Tonga Islands in poor condition, hoping to carry out repairs. The crew met with a hostile reception and many of them were massacred. Mariner, however, was taken under the protection of the principal chief, Finau Ulukalala, who bestowed on him the name of one of his deceased sons, Toki Ukamea, and appointed one of his wives to be Mariner's adopted mother. Mariner's residence in Tonga lasted for four years. During this time, he became thoroughly conversant with the language and customs of this Polynesian people. Using the guns from

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the Port-au-Prince, and helped by his surviving companions, he took a full and often decisive part in his protector's warlike campaigns against other islands." Wonderful little set.

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

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

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

Collection includes three notebooks: "Choice Astrological Aphorisms," with Hebrew star; "Notebook," with handpainted natal chart and decorative design; and "Horoscopes," with natal chart and Mercury planetary symbol.

The Aphorisms notebooks discusses the classic observations and euphemisms of astrology from "old authors" for adept astrologers to consider in prognostication. Most likely from Alfred J. Pearce.

The "Notebook" calculates the basic of corresponding prediction using planetary rulers, indicated with diagrams and illustrations. He begins his study with heliocentric observations and key instances, like predicting the cost of wheat on the Chicago Board of Trade. Also discusses Civil War and correspondences, earthquake predictions, and other meteorology events. This notebook appears to be the early and developing study that determined McCormack's skill and recognition. Also laid in is a copy of "Instructions How to Cast the Progressed Horoscope at a Glance" pamphlet.

The final notebook, "Horoscopes" illustrates examples of charts of substantial events and persons, including President Woodrow Wilson, President Theodore Roosevelt, W.R. Hearst, the founding of the American Academy of Astrologians founding in 1916, and World War I. Various clippings are laid in, as well as, a large fold out incomplete handwritten horoscope chart. Very few astrology working notebooks exist, particularly in the US during this period, at beginning of the Occult Revival and beginning of the validation of astrology as a science. Scarce in any format.

112. **Mechanical Service Manual**. New York: International Business Machines Corporation, [1928]. First Edition. Minor shelf/edge wear, touch of sun at the spine, light even toning throughout, else bright and unmarred. Green paper stiff wraps, black ink lettering, bolt binding. 8vo. Var. pag. Illus. (b/w plates). Laid in ephemera. Very Good in Wraps. Stiff Wraps. (#11158) \$1,500.00

"Origin, History and Development of Calculating Machines and the Art of Punched Hole Accounting." [pp 1-3] as issued in this manual by The Tabulating Machine Co. Divisions of International Business Machines Corporation.

Includes dozens of fold out mechanical plates. Laid in punchcards with notes on the backs.

Hard to find in any condition. This an extraordinary copy.

113. Moore, Suzanne. **A. Musings [Artist Book]**. Vashon Island, WA, 2015. Unique. Tight, bright, and unmarred. Title page extends across two pages and

features a large script A, debossed followed by a smaller, printed MUSINGS (Bodoni Outline) separated by tooled dot, design, lettering design, painting and collage, with extensive hand work in gouache and goldleaf, with a hand-colored monotype "finale" piece by the artist [with the help of Gabby Cooksey, AE (Assistant Extraordinaire.)] Hand-set type composition and letterpress printing by Jessica Spring at Springtide Press, Tacoma, WA. Bound by Gabby Cooksey, in painted maize colored Magnani Paper, with the letter "A" tooled in silver and gold tooling on front panel by Suzanne, rather abstract as if an assemblage of bamboo; A-form painted paper portfolio to house book. fo. np [20pp]. One of 26 copies, all on Rives BFK paper and Revere papers, lettered A to Z, signed and dated by the artist, on the colophon. This being Copy T. Fine in Fine Portfolio. Original Wraps. (#12338) \$4,250.00

Design, lettering, painting, collage, hand-work and binding by Suzanne Moore. "Artist's book exploring some of the variations of the "vanguard of letters."...Each page is an original composition capable of standing on its own. Yet, there is a narrative clearly evident in A.MUSINGS, and the reader / viewer is compelled to turn the page to find new images of the first letter. The beginning of the written word is no small subject; Ms. Moore has explored it in previous unique books and here again rises to the challenge. With great subtlety and her usual sureness of technique, she explores historic forms of the letter, visually and textually. For any lover of language and art, A MUSINGS speaks directly and will resonate long after the pages are closed. The shaped printed page in Optima, which contains selected definitions and connotations of the letter "A", is beautifully constructed and printed by Jessica Spring. The backdrop for this translucent page is a drawing, alluding to the geometric roots of classical Roman letterforms. The ending words, "Tops. First. Crème de la crème. Aleph" certainly apply to this book - as well as the letter A. A.MUSINGS final page is on a black painted ground with a plethora of vividly hand-colored letter forms, each a letter A from 6 different African languages . These A-forms, jostling up against one another, create a page of intense visual energy. This is in direct contrast to the previous pages of A's on white grounds, in black, highlighted with multi-color designs and gold gilt which are concrete and placid - suiting perfectly as these are representative of the Greek letter forms based on geometric shapes. A truly beautiful ode to the "vanguard" of letter forms." [Edited excerpt from Priscilla Juvelis catalog]

115. Moran, Patrick. **Buried Compendium [zine]**. London, UK: Self-published, 2023. Limited Edition. Tight, bright, and unmarred. Black cloth boards, gilt lettering and decorative elements, tipped in

photographically reproduced plate, black leaves, printed (image and text) in various colors, cover in yellow, np [142pp.] 70 Illus. (monochrome prints). Numbered limited edition of 250. Signed by the author. Black USB key. Fine. Hardcover. (#11421) \$125.00

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

116. Nasar, Sylvia; John F. Nash. **A Beautiful Mind**. New York: Simon & Schuster, 1998. First Edition. Minimal shelfwear to dj, else tight, bright, and unmarred. Blue cloth over blue paper boards. 8vo, 459pp. Illus. (b/w). Index. Very Good in Very Good Dustjacket. Hardcover. (#11680) \$350.00

Signed by Sylvia Nasar to Oliver Sacks: "Dear Dr. Sacks, I was touched and overwhelmed by your reaction to Nash's story and wanted you to have one of the first copies of the book--Sylvia Nash, May 1998." First edition of this work, basis for the Academy award-winning film. A Beautiful Mind is a brilliant book -- at once a powerful and moving biography of a great mathematical genius and an important contribution to American intellectual history" (David Herbert Donald).

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

117. O'Connor, Maysa. **Anti-Tourism Guide [Artist Book]**. Durham, ME: Self-published, 2019. Unique. Tight, bright, and unmarred. Handmade paper, stitched spine(s), onlaid elements (dried flower, paper sculpture, etc), pen and ink illustration throughout, leaves of untrimmed sheets. Various sizes (12mo-8vo). Large work 25pp, else np. Illus. (b/w illus). Fine. Original Wraps. (#11420) \$1,250.00

Four related books of varying sizes. Young, emerging book artist's first work. Completed during a semester program at the Oxbow School in Napa, CA (a competitive program accepting 20 students across the country per year), it shows remarkable sophistication in concept and execution. She made the paper pulping tourism brochures, with pen and ink drawings. Expecting great things in the years to come...but one's first work is singular.

"I made this piece in response to my own experiences growing up in rural Maine versus the experiences of my peers who view Maine as a holiday destination. To me, there was a clear difference between the coastline tourist areas (such as Bar Harbor and the neighboring Acadia National Park) and the smaller town that I grew up in. Although both experiences occurred not far from each other, I compared the authenticity of my own feelings for my home and the commodified experience of residing in that same place for leisure. The representation of lighthouses and dramatic jagged ocean cliffs displayed on brochures and the walls of gift shops were always within view, but I had never put in so much thoughtful consideration until my being away that this was all my home was reduced to. I took up the art of papermaking, one of Maine's most historically significant sources of industrial revenue. My illustrations portray imagery of things I directly experience in my town as well as stereotypical representations of New England life. I stitched these illustrations into books that are a play on tourist guides, with each element politely labelled as to make everything as clear as possible for the viewer. Although it stemmed from a place of discomfort, the artwork is not meant to directly attack or villainize tourists, and is rather meant to encourage the viewer to contemplate their relationship to the space that they occupy and visit." [artist statement]

118. O'Connor, Maysa. **Knit Book [Artist Book]**. Durham, ME: Self-published, 2022. Unique. Bright and unmarred. Knitted and fabric leaves. Small 4to. np. Illus. (knitted, embroidered, and watercolor). Fine. Original Wraps. (#11810) \$450.00

"It was easy to observe from the outside that this project was difficult for me, and didn't follow the original laid out goals. It did at least follow the original concept, a piece on place and connection to the spaces people occupy. I went through several stages of researching, note taking, and designing projects, only to eventually opt towards a more intuitive process. I worked on different pieces of knit swatches from improvisation to begin. I eventually decided to stitch them onto sheets of muslin to create frames and pockets. I then started to stitch into the muslin a collection of pictures of my dorm using a sewing machine. During this semester I have treated my dorm as a place of retreat from the world, constructing somewhere comfortable both literally and emotionally. My relationship with mundane objects and spaces manifested itself in a book made out of comforting materials—yarn, fabric, thread, watercolor; to depict a place of solace and safety.

I tried my best to create something that both addressed my prompt/concept, but also mirrored the character of the place I was representing. Lately in my art practice I have been interested in interrogating the relationship between people and place, and felt during this final project that in order to do this well, I had to put in a heavy amount of formal research into the project in order to make something that I felt good about. I managed to learn that this was not the case, and that I could make a good artist book by working intuitively in a way that suited me more creatively. [artist statement]

119. Orwell, George. **Animal Farm: A Fairy Story**. London: Secker & Warburg, 1949. Reprint [Cheap Edition]. Light shelfwear to DJ (unclipped), toning around edges, else tight, bright, and unmarred. Bound green cloth boards. 8vo. 91pp. "Cheap Edition" printed on DJ. Very Good in Very Good (UnPrice-Clipped) DJ. Cloth. (#11797) \$250.00

Inscription on flyleaf: "Oliver W. Sacks 9/7/50 with best wishes from M. Korn, M. Nathani, R.H. Lindenbaum." From Eric Korn, Oliver's life long friend.

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

120. Osler, William; Francis, W.W.; Hill, R.H.; Malloch, Archibald. **Bibliotheca Osleriana: A Catalogue of Books Illustrating the History of Medicine and Science.** Oxford: The Clarendon Press, 1929. First Edition. Mounted bookplate. Shaken and cracked, but intact, evenly toned throughout, bumping on corners, and light shelfwear, spine title fade, else tight, bright, and unmarred. Ownership plate at front pastedown. Dark blue cloth, gilt lettering. Head of title in red. 4to. xxxv, 785pp. Very Good+. Hardcover. (#11848) \$1,500.00

Formerly owned by Oliver Sacks. Posthumously designed book plate by a friend of Oliver's, incorporating his longstanding love of cephalopods. Inscribed: "For the Library of the Century Club from Leonard L. Mackall...1930" Leonard L. Mackall was a book collector, scholar, bibliographer, reviewer, and columnist. Leipzig International Book Exhibition, bibliophily section for England and America and honorary secretary, 1914. Member, American Historical Association's Committee for Americana in College Libraries.

Renowned bibliography of notable medical works, collected, arranged, and annotated by a co-founder of Johns Hopkins Hospital. "During his tenure as the Regius Professor of Medicine at Oxford from 1905-1919, Sir William Osler amassed a considerable library on the history of medicine and science. A Canadian native, Osler had studied at McGill University and decided to leave his collection of 7,600 items to its Faculty of Medicine. A catalogue, the Bibliotheca Osleriana, was compiled - a labour of love that took ten years to complete and involved W.W. Francis, R.H. Hill, and Archibald Malloch.

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

121. 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."

122. 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. (b/w). 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, and eerie Victorian sensibility. Captions text under images. Part of a set.

123. Pinter, Harold. **Other Places: Three Plays**. London: Methuen Books, 1982. First Edition. Shelfwear to dj (yellowing), else tight, bright, and unmarred. Black cloth. Small 8vo. 83pp. Very Good in Very Good Dustjacket. Hardcover. (#11729) \$1,500.00

Inscription on ffep: "To Oliver Sacks, best wishes, Harold Pinter." "A Kind of Alaska" is a one-act play by the British playwright and Nobel Prize winner Harold Pinter (1930–2008), based on the book *Awakenings* by the neurologist Oliver Sacks (1933–2015).

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of

the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

124. Plimpton, Sarah; Curry, Coleen [binder]. **Fall**. New York: The Grenfell Press, 2016/2021. Limited Edition. Tight, bright, and unmarred; housed in matching drop spine archival box. Binding sewn on five cords and laced on, covered in black Chieftain goat leather. Pastel and acrylic painted edge-to-edge paper doublures and fly leaves saturated with black gesso with green pastel marks made by binder. Japanese silk embroidered endbands. Hand-dyed and embossed kangaroo leather inlays and one onlay. Blind tooled and painted title on the recto. Natural edges. 4to. np. Illus. (colored plates). Numbered limited edition of 12, this being 7. Signed by Poet/Artist and Binder. Fine in Fine Drop-Spine Archival Box. Hardcover. (#11399) \$5,500.00

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

Juried into the *Guild of Book Workers Triannual Traveling Exhibition 2021 – 2022*.

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

125. Porta, Giambattista della, approximately 1535-1615. **Ioh Baptista Porta Neapolitani Magia Naturalis libri viginti [John Baptist Porta], Natural Magick ab ipso**

quidem authore adaucti, nunc vero ab infinitis, quibus editio illa scatebat mendis, optime repurgati ; in quibus scientiarum naturalium divitiae & deliciae demonstrantur ; accessit index, rem omnem dilucide repraesentans, copiosissimus : librorum ordinem, qui in hoc opere continentur, post praefationem inveniet lector. Lugd. Batavorum [Leyden]: Apud Hieronymum de Vogel, 1644. Later Printing. Light marks and bumped corners, mild toning, chipping to edges, boards darkened, small stain to the top edge text block, light internal foxing, small pinhole through, a1-a5 else tight, bright, and unmarred. Contemporary vellum with yapp edges, ink signature to front-end paper and title page. 12mo. [14], 670, [22]pp. Illus. (b/w plates) [23 woodcuts in text]. Frontis engraving of Della Porta in his laboratory at work with alchemical apparatus. Collation [a8 A-Z12 aa-ff12 blank]. Latin. Very Good+. Vellum. (#12860) \$1,800.00

Featuring a range of magical and early scientific experiments, the book is decorated with woodcuts of alchemical distillation, mathematics and the use of lenses to ignite a fire. It also offers recipes for experiments in consciousness, 'potions that make a person out of his mind for a day, and provide both visions wonderful and horrible' (Sledge, J, 2020)--Bookseller. A very compact and excellent copy of della Porta's most prominent work. First published in 1554. This edition includes the infamous unguent "flying" ointment recipe and complete with frontispiece plate woodcut illustration of the alembic distillator.

*"Della Porta was born in Vico Equense, a small town on the Neapolitan coast, in 1535. His father was Leonardo Antonio. His mother, of Calabrian origins, was the sister of Adriano Guglielmo Spadafora, who worked as a conservator in the archives in Naples. His first teachers were his maternal uncle, who possessed a rich museum and a large library, and his brother Giovan Vincenzo, a scholar of natural philosophy and antiquities. Della Porta was harassed by the Inquisition after publishing his first book, *Magia naturalis* (1558), which proclaimed that marvels could be created naturally by deploying empirically knowable occult qualities. In the seventeenth century, Della Porta's views became widely known among avant-garde intellectuals. The extraordinary diffusion of *Magia naturalis* — especially its second edition, published in twenty books in 1589, and translated into English in 1658 — contributed significantly to Della Porta's fame and influence. Between the sixteenth and the seventeenth century, this work had a notable impact on authors such as Francis Bacon (1561-1626), Reginald Scot (c. 1538-1599), William Gilbert (1544-1603), John Wilkins (1614-1672) and Isaac Newton (1672-1705). In Della Porta's magic, physics and mechanics were part of*

a single far-reaching cultural project devoted to promoting an experimental approach to the science of nature.⁹ On one hand, in keeping with the declared mission of his natural magic, Della Porta intended to explain natural magical objects, such as plants and stones with marvellous virtues, through the astrological physics of qualities. This physics, based on the idea that a natural influence of the sky caused the emergence of an occult virtue in an object, lent itself well to the goal of Della Porta's natural magic, which was to rationalize the seemingly extraordinary properties of the natural magical objects. This physics provided Della Porta with the theoretical basis for his own experimentalism, which aimed at manipulating occult virtues for practical purposes."--Warburg Institute. <https://staff.um.edu.mt/jmus1/dellaPorta.pdf> [Translation into English]

126. Pratt, Alfred. **Popular History of Freemasonry unpublished manuscript collection [5 volumes]**. London, c.1880. Unique. Minimal slight scuffing to upper boards, (volume five), internally fine with very slight foxing in places. Bound in black half calf, buckram covered boards, spine with five raised bands, four compartments with diced calf, lettered in gilt, author's name, "Alfred Pratt" lettered in gilt at foot of spine. Front pastedowns have the small binder's ticket "Bound by Corner, Wellington". Vol. I, ll. [2], [5bl], 1-118, 117-209; Vol. II, [4], [4bl], 221; Vol. III, [4], [4bl], 184. The last four leaves (8pp recto and verso) have two newspaper reports pasted down. These are reports of the Quarterly Communication of Grand Lodge of English Freemasons dated 5th December 1877 and 6th March 1878. Vol. IV, [4], [5bl], 266; Vol. V, [3], [4bl], 160. Each leaf numbered. Very Good+. Half Calf. (#12311) \$7,500.00

An unpublished manuscript in five volumes on the history of Freemasonry written by an English Freemason in the late nineteenth century. Written in a neat italic hand on the verso only with some notes, additions and amendments on the page opposite (the recto of the previous leaf). A critical exploration of the history of British Freemasonry, demonstrating an extraordinary in-depth knowledge of the inner workings of the movement. The author's aim, stated in the introductory prospectus, is to provide the (non-Masonic) general public with a book in which they can "lay hold of the whole of a doctrine, the influence that it has exercised upon civilisation, the progress that it has realised and the destiny that it is promised in the future." Alfred Pratt's study begins with the origins of Freemasonry in India and Egypt, before taking us through Moses and Solomon, classical Greece and Rome and into the modern world. Its range and ambition are enormous. Although the book is plainly written with an audience in mind, there are no records of publication and it is unclear whether the book was ever

BOSTON ABAA BOOK FAIR ~ 2024

intended for publication. All that we know of Alfred Pratt is what we can piece together from Masonic journals and newspapers. We first discover him in 1856, a 41 year-old customs officer joining the Neptune Masonic Lodge No. 22 in the City of London of which he remained a member until his death. He was also a member of Royal Union Lodge No. 536 where he is described, in the Freemason's Magazine, as "one of Bro. Muggeridge's most able pupils". He resigned his membership of this lodge in 1860 and joined Lodge of Amity No 171 in 1870. He was also a governor of the Royal Masonic Institute for Boys. Lastly, we find Alfred in Wellington, Somerset (whence the binding), where, in 1882, he was one of the founder members (and the first secretary) of the Lodge of Fidelity and Sincerity No. 1966. It seems that he moved to Somerset from London and worked on this book in his rural retirement in the early 1880s before dying in 1888 after a life steeped in Freemasonry.

127. Press, Frank; Siever, Raymond; Press, Sara [artist]. **Earth [Artist Book/Altered Book]**. San Francisco, CA: W. H. Freeman and Company, 1982/2023. Third Edition/Limited Edition. Added leaves, textblock torn and colored, illustrations tipped in, endpages altered, else tight, bright, and unmarred. Tan cloth boards; with custom charcoal buckram clamshell box. No dj, as issued. 4to. 613 pp. including index. Numbered, limited edition of 23pp, signed by the artist. Near Fine. Hardcover. (#11348) \$3,200.00

Drawings by Delano Savage (made with carbon powder) and Corinna Press, reproduced as archival inkjet prints. Book alteration and text by Sara Press.

"Originally a geology textbook co-authored in the 1970's by President Carter's science advisor Frank Press, this altered book edition situates climate change and mass extinction in both short- and long-term context. The fore-edge, sculpted and painted as sedimentary rock layers, opens in six places to reveal a history of biodiversity's waning and waxing on Earth, as recorded by the fossil record.

The altered book's introduction begins with a memo (letterpress printed for this edition using carbon paper from Frank Press' desk), in which Press alerts Carter to the possibility that CO2 in the atmosphere might become a problem for humanity. We then look at this moment (12,000 years into the Holocene Epoch) in context. On the human scale, it was an important missed opportunity to slow climate change; but from a geological perspective, how significant was it? Can we affect the length of a geological era or the nature of its usually cataclysmic end? Does human life matter anyway? These questions and other existential dilemmas are addressed in

the introduction with the bland confidence of a science textbook.

The reader then parts the layers of "rock" to learn about the present-day Holocene mass extinction and other major mass extinctions memorialized in the strata beneath us, what caused them, and what evolved afterwards. The deepest layer is a bittersweet epilogue: creatures from the ancient Cambrian radiation remind us that re-diversification is cyclical and inevitable: life in its many varieties will spring up in even from the most inhospitable conditions."

At once global and unusually personal, it is an elegant bit of work.

128. Press, Sara. **Girls vs. Books [Artist Book]**. Sebastopol, CA: Deeply Game, 2022. Limited Edition. Tight, bright, and unmarred. Mustard cloth spine, printed paper boards, photo repro endpages. Oblong 8vo. np. [72pp] Illus. (color plates). Numbered limited edition of 15. Fine. No DJ, as Issued. Hardcover. (#11415) \$575.00

"Girls vs. Books is an artist's book made from my Storied Books photographic series about vernacular altered books.

The extra-illustrated books in the photos were grangerized, stamped, and drawn in between 1865 and the 1970's by young women who didn't think twice about violating the sanctity of the printed page with their own editorializations. Several of the (known) defacers grew up to be writers, editors and artists themselves.

My edition echoes its subject matter: I constructed it by cutting up and rebinding commercially-printed books of my photos and then titling them with rubber stamps."

129. 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) \$950.00

"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.

BOSTON ABAA BOOK FAIR ~ 2024

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]

130. Price, Robin. **43D [According to Robin Price, with Annotated Bibliography] [Artist Book]**. Middletown, CT: Robin Price, Publisher, 2009. Limited Edition [Deluxe]. Bright and unmarred. Printed paper boards, pockets in front and rear board hold a Legend Card and Annotated 43, accordion fold structure; bound in complex structured full leather archival box. 8vo. np. Illus. (color plates). Numbered limited edition of 12, this being 2. There are 86 copies in the standard edition. Fine in Fine Archival Box. Hardcover. (#11309) \$9,000.00

When fully open, the case lies flat to a 40-inch-wide expanse. The height is 27.5 inches where top and bottom flaps occur.

"With the book 43, According to Robin Price, with Annotated Bibliography, the press offers a deluxe edition for the first time. The adventure provided an opportunity to expand upon some of the concepts within the standard edition and to have a close collaboration with Daniel E. Kelm, the illustrious Chief Mechanic & Alchemist of the Wide Awake Garage. Themes of systems, pathways, and order are paralleled with chaos and the unknown; meaning is conveyed through movement, visuals, and objects, in contrast to the text-laden book.

...

The fundamental difference between the two editions is the elaborate container housing the deluxe. A tumbling motion occurs when one opens the case, mimicking the river that visually flows through the text pages. Along the way, one encounters a compass, fractal patterns and labyrinths, and a large-scale grid that echoes the maps inside. A unique collage of various map tidbits is recessed on the cover. The goatskin leather exterior vibrates with two intensely-colored greens and a painted turquoise river. Techniques used to work the leather include sandblasting, hand painting, die stamping, and recessed & open windows.

Wrapping the cover boards is St. Armand handmade paper that is printed, painted, and foil-stamped in a pattern based on prime numbers. Within the map

accordion for the book, the deluxe offers several rare maps. The colophon, with revised text and an additional color, features press-numbering from D43.1 to D43.12; these edition numbers are also printed within the case." [Colophon/artist statement]

"In her announcement for this book, she says that simple formulas, using modular arithmetic with the number 43, were applied to categories such as page number, paragraph, sentence, line of poetry, etc. The text is grouped by subject matter into sixteen page spreads. Titles of spreads include "Water," "Counting," and "Flora.""

One dozen (because $4 \times 3 = 12$) copies of 43 are offered in deluxe format.

131. Prusa, Carol. **Galaxias Kyklos [Artist Book]**. Palm Beach Gardens, FL: Ground Printmaking, 2019. Limited Edition. Bright and clean. Hard ground and soap ground etching, each suite contains 7 etchings and 1 letterpress colophon on Magnani Pescia Paper, clear acrylic box. fo. np. Illus. (b/w plates). Numbered limited edition of 14. Signed by the artist. Fine in Fine Acrylic Box. Boxed Loose Sheets. (#12342) \$5,000.00

Dedicated to the women who take measure of the stars, she created an etching for seven unsung women of astronomy, beginning with Ourania-the goddess of astronomy. The other six are Maria Mitchell, Henrietta Swan Leavitt, Annie Jump Cannon, Cecilia Payne-Gaposchkin, Vera Rubin and Jocelyn Bell Burnell.

"Carol Prusa traveled to experience the totality of the eclipse, August 21, 2017, following in the footsteps of American astronomer Maria Mitchel. Her story, combined with those of other astronomers such as Vera Rubin who provided early evidence of dark matter, fed this body work Prusa calls Galaxias Kyklos (Milky Way).

Mitchell stated in her diary, "We reach forth and strain every nerve, but we seize only a bit of the curtain that hides the infinite from us" so these etchings honor the brilliance of women who look to the heavens and into the unknown.

*Prusa researched the women computers of the Harvard Observatory, wonderfully detailed in *The Glass Universe; How the Ladies of the Harvard Observatory Took the Measure of the Stars* by Dava Sobel, to create a focused body of work, exhibited at the Boca Raton Museum of Art (2019). Her research resulted in a suite of seven prints honoring the American women of astronomy with each print comprised of 3 etched copper plates, printed on top of each other.*

The first, a soft-ground plate, activates the center area Prusa views as the "unknown". The second printed layer

is a hard-ground plate that asserts the location around the perimeter - the location that is known, creating a threshold and a portal to the unknown. The third plate is printed on top of the center "unknown" and references, abstractly, the research of each selected astronomer that Prusa researched - their map of our universe. Each of these women Prusa honors with a print have changed how we view our world and our place in it, beginning with Ourania - the goddess of astronomy." [artist statement]

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

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

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

Being too scandalous to be published, the text circulated anonymously in manuscript. It came to the attention of authorities only in 1828, when a retired staff-captain V. F. Mitkov was arrested for reading the blasphemous text to his servants. An inquiry was opened and Pushkin was soon brought to questioning before the military governor general of St Petersburg. He initially denied his authorship, but as the work was known to be his, the poet was obliged to write a letter to the Tsar Nicholas I confessing and expressing contrition in order to avoid a second period in exile.

The poem tells a story of Mary, a beautiful young Jewess neglected by her old husband but soon destined to lose her virginal innocence. After the Lord sees Mary and falls in love, he sends the archangel Gabriel down to announce this to her. But before either of them can take matters further the Devil presents himself to Mary and, turning into a handsome man, seduces her. Gabriel drives him off and repeats the debauchery. After his departure, as Mary is lying contemplatively on the bed, God in disguise of a

white dove descends upon her; and, despite her resistance, has its way with her as well.

Having been finally left alone Mary considers her position:

"Ah, what fun and games I've had today!

That's one, two, three. They're really not too bad!

I've weather it, I think I can record.

Together in a single day I've had

The devil, one archangel and the Lord!"

(Translation by A.D.P. Biggs, "The Goddysseyy: or The Deviliad". Russian Literature Triquarterly, No3, spring 1972).

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

Kasprowicz worked for the well-known publisher F.A. Brockhaus in Leipzig in 1859, where he created the Bibliothek Russischer Autoren in 1861. He founded his own publishing house 'Slavische Buchhandlung' in 1864, opening a bookshop a year later.

Taking advantage of the liberal censorship in Germany at that time, Kasprowicz focused on publishing texts that were banned in Russia and his native Poland, making his production highly popular with immigrants. Many of such editions were subsequently smuggled back into the Eastern European countries where they circulated illegally.

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

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

Bibliography

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

133. Raphael; [Robert Cross Smith (1795-1832), pseudonym]. **Raphael's Mundane Astrology or, the Effects of the Planets and Signs Upon the Nations and Countries of the World.** London: W. Foulsham and Co.,

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Limited , [1910]. Later Printing. Mild wear to boards, bumped corners, toning, else tight, bright, and unmarred. Gray cloth with black titling, decorations, with original orange dustjacket, sunned. Small 8vo. 80pp. Illus. (b/w charts) Very Good in Very Good Dustjacket. Hardcover. (#11242) \$200.00

Robert Cross Smith (1795-1832) was an English astrologer, writing under the pseudonym of "Raphael". He married in 1820 and moved to London, where he became interested in astrology. Together with G. W. Graham, he published a book on geomancy in 1822. Smith began to edit a periodical entitled The Stragglng Astrologer in 1824, but failed to receive enough subscribers and the periodical had to be discontinued after a few issues. He collected the issues of the failed periodical in a volume entitled The Astrologer Of The Nineteenth Century in the same year. From 1827 until his death in 1832, he edited an astrological almanac, entitled The Prophetic Messenger. Also published by Smith was The Familiar Astrologer and A Manual of Astrology, both in 1828. Smith died on 26 February 1832 in London. His almanac continued to be edited as Raphael's Ephemeris and would become a standard work in British and US American astrology. Raphael's Ephemeris popularized the system of Placidian system of astrological houses in the English-speaking world and in modern western astrology in general. Published posthumously. Scarce in dustjacket.

134. Read, John; McCall, Nate [binder]. **Prelude to Chemistry [Design Binding]**. London: G. Bell And Sons Ltd, 1936. First Edition. Tight, bright, and unmarred. Bound in red, hand-dyed, two-tone mottled goatskin leather, with a black top edge sprinkled with 23k gold leaf and deckled fore and bottom edges, boards tooled in gold foil in a Scottish wheel design; the spine, edges, and turn-ins are also covered with tooling, leather hinges, with marbled pastedowns and flyleaves by Jemma Lewis. 8vo. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12115) \$2,750.00

"When you move a Scottish wheel binding in the right light, it can dazzle the eyes, almost putting the viewer into a meditative trance. I used this design to evoke the feelings that the alchemist masters may have experienced as they performed the Great Work and discovered their own inner gold." [artist statement]

135. 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]

136. Robbins, Trina [St. James, Margo]. **'Bare Breasted Coyote Woman' [Original Art] [Women's Movement, Activism]**. Trina Robbins, [1978]. Unique. Light, even toning, else bright and clean. Original acrylic on stiff board; unframed. 14.75x13". Signed by the artist. Near Fine. (#10410) \$5,500.00

Trina Robbins painted 'Bare Breasted Coyote Woman' for Margo St. James and it comes from Margo's personal collection. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics). The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights. Trina Robbins "was an early and influential participant in the underground comix movement, and one of the first few female artists in that movement." A cartoonist and historian, Robbins has a long history of creating outlets for and promoting female comics artists. In 1969, she designed the costume for the character Vampirella for artist Frank Frazetta in Vampirella #1. More significantly, in the early 1980s, Robbins became the first woman to draw Wonder Woman comics.

137. Roe, W.R.; Oliver Sacks, former owner. **Snapshots of the Deaf**. Derby, UK: Bemrose & Sons Limited, 1917. First Edition. Mildly shaken, light to moderate shelfwear with bumped corners and sunning, wear to head and tail, toning to edges, light foxing, else tight, bright, and unmarred. Brown cloth with black blind illustrations and titling. 8vo. xiv, 276pp. Illus. (b/w plates). Very Good+. Hardcover. (#12796) \$150.00

Photographs from the Royal Institution for Deaf and Dumb Children. From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in

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

138. 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]

139. Sacks, Oliver; Family of Oliver Sacks. **Collection of Oliver Sacks family music scores**. [c.1950-2010]. Various large folio musical scores and sheet musics in varying states. Many moderately shelfworn, chipped, and toned, with elements of dampstaining. Lists of the scores handwritten on brown cards. Miscellaneous notes and manuscript materials. Very Good. (#11806) \$2,500.00

Scores include works by Debussy, Mozart, Beethoven, Schubert, Bach, Chopin, Brahms, Grieg, Schumann, Handel's Messiah, Mendelssohn, Tchaikovski, Liszt, Wagner, Debussy... and others. Many of the pieces are inscribed and autographed by Oliver Sacks. The Mozard

Sonatas, Vol. II is inscribed from Oliver's father to him on his 17th birthday. The Beethoven Sonatas Vol.2 show previous autograph of Dr. S. Sacks on front wrappers. The Chopin Mazurkas, Complete is inscribed by Oliver Sacks to "himself." Also includes a piece of sheet music composed by David Sacks. A Tobias Picker, Awakenings, 2010 inscribed to Oliver Sacks. Various handwritten notes by Oliver Sacks; a Schubert Sonatine fur Klavier und Violine inscribed to Sammy Sacks. The Leff Pouishnoff Quand il pleut pour Piano... has the inscription: "My Piano Teacher" under author caption title. Various photocopied pieces of sheet music, a Musical Evening photocopy program for Mr. Landau's 70th Birthday; two single leaves on Oliver Sacks letterhead with lists of music scores and scales by Oliver Sacks; a ticket stub for the Met Opera "Giulio Cesare", 2007. Finally one ring bound notebook with musical instruction, exercises for piano playing using a metronome, music notes, and scales, along with hand and wrist positions for accurate playing. Oliver Sacks continued taking music lesson at least the last 10 years of his life taking lessons from Faine Wright--at his apartment. He used a number of the bound books for lessons and for playing on his own. Some of those bound scores were probably bought during that period, if Faine used them in lessons..

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

"Due to volume and weight of these collections, a shipping surcharge may be calculated, upon packing. Any shipping cost increase will be submitted for approval before the order is processed."

140. Sacks, Oliver. **Hallucinations**. New York: Alfred A. Knopf, 2012. First Edition. Near Fine. Blue cloth boards, iridescent blue titles on spine. 8vo. 326pp. Near Fine in Very Good DJ. Hardcover. (#11957) \$350.00

Signed by Oliver Sacks. Physician, professor of neurology at the NYU School of Medicine Oliver Sacks writes about his personal experimentation with hallucinogenic and mind-altering drugs in the '60s as well as non-induced hallucinations.

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he

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highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

141. Sacks, Oliver. **The Mind's Eye**. New York: Random House, 2010. First Edition (Paperback). Near Fine. Matte color paper wrappers. Inscribed on wrappers. 8vo. xvi, 354pp. Bibliography, Index. Near Fine. No DJ.. Original Wraps. (#11959) \$250.00

Initialed by Oliver Sacks. Personal reading copy. Signed: "OWS Reading Copy." From the author of the best-selling Musicophilia (hailed as luminous, original, and indispensable by The American Scholar), an exploration of vision through the case histories of six individuals including a renowned pianist who continues to give concerts despite losing the ability to read the score, and a neurobiologist born with crossed eyes who, late in life, suddenly acquires binocular vision, and how her brain adapts to that new skill. Most dramatically, Sacks gives us a riveting account of the appearance of a tumor in his own eye, the strange visual symptoms he observed, an experience that left him unable to perceive depth.

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

142. Sacks, Oliver. **On the Move: A Life**. New York: Random House, 2010. First Edition, Uncorrected Proofs (Paperback). Wrapper clipped, otherwise tight, bright, and unmarred. Glossy color wrappers. 8vo. Inscribed on wrappers. Near Fine. No DJ.. Original Wraps. (#12051) \$550.00

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

143. Sacks, Oliver. **On the Move: A Life**. New York: Alfred A. Knopf, 2005. First Edition. Light shelfwear to dj, else tight, bright, and unmarred. Red cloth with blue boards. 8vo. 397pp. Illus. (color, b/w). Author autograph on tp. Laid in notes by author. Near Fine in Near Fine Dustjacket. Hardcover. (#11828) \$850.00

"[A] wonderful memoir, which richly demonstrates what an extraordinary life it has been. . . . A fascinating account—a sort of extended case study, really—of Sacks' remarkably active, iconoclastic adulthood."— Los Angeles Times. Oliver Sacks shows us that the same energy that drives his physical passions—weightlifting and swimming—also drives his cerebral passions.--Oliver Sacks Foundation. Signed by Oliver Sacks on title page with a laid in yellow notebook paper with handwritten notes, caption title: "1985-88, Reaching out, reaching in...1993 Reaching back...." Lists of influences, i.e. Zeki, Crick..

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

144. 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)

145. Samiof, Steve; Melanie Nissen. **Jenny Lens Punk Collection of Slash Magazine [24 issues]**. Los Angeles, CA: Slash, 1977-1980. First Edition (First Printings). Various states of wear, from toning to chipping, creasing, else very good. Tabloid size newsprint. illus (b/w, color). Volume 1, Issue 1-12; Volume 2, Issue 1, 3, 5, 7-10, Volume 3, Issue 1, 3-5, and the one year anniversary special issue (1978). Incomplete run. Very Good+. Original Wraps. (#12216) \$3,500.00

From the Collection of Jenny Lens. Slash was a punk rock-related fanzine published by Steve Samiof and Melanie Nissen in the United States from 1977 to 1980. The magazine was a large-format tabloid focused on the Los Angeles punk scene and gave birth to Slash Records.

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Slash regularly covered such L.A. bands as the Screamers, the Skulls, Nervous Gender, and X. It did not restrict itself to local acts; its first cover featured Dave Vanian of the Damned. Featured articles and reviews on reggae, blues, and rockabilly, in doing so, introduced punk audiences to a wide range of then-unfamiliar musical genres.

Writers Claude "Kickboy Face" Bessy, Craig Lee, Richard Meltzer, Jeffrey Lee Pierce, Chris D., Allan MacDonell and Pleasant Gehman, and cartoonist Gary Panter were among the major contributors. Photo contributors included David Arnoff, Susan Carson, Kerry Colonna, Ed Colver, Diane Gamboa, Frank Gargani, Jenny Lens, Melanie Nissen, Donna Santisi, Ann Summa, Scott Lindgren, and coeditor Philomena Winstanley. Quote: "Enough is enough, partner! About time we squeezed the pus out and sent the filthy rich old farts of rock 'n' roll to retirement homes in Florida where they belong." Jenny Lens contributed to several issues with iconic photography of the Weirdos, Screamers, X, and The Germs and many others seminal LA bands. An important magazine to document Los Angeles punk and culture.

146. Schanilec, Gaylord. **Bokeh: Progressive Proofs.** St. Paul & Stockholm, WI: Midnight Paper Sales, 2020. Limited Edition. Bright and unmarred. Dark tan paper wrappers in brown cloth clamshell with printed paper onlays. fo. np. Illus. (colored sheets). Signed by the artist. Near Fine. (#12238) \$1,500.00

Edition limited to 5 copies only (plus 2 artist's proofs not for sale), folio (approx. 14" x 9"), 8 leaves onto which 5 sequential proofs have been tipped; errata also tipped onto the first leaf; errata and title page printed in green and black; original olive-brown wrappers, printed paper label on upper cover printed in green and black, the whole in a gray cloth clamshell also with a printed label. Progressive proofs for the signature wood engraving in Schanilec's Little Book of Flowers (Midnight Paper Sales, 2020), one of the most intricate wood engravings Schanilec has ever made.

147. Schanilec, Gaylord; Curry, Colen (binder). **Bokeh: A Little Book of Flowers.** St. Paul, MN; Muir Beach, CA: Midnight Paper Sales, 2020/2021. Limited Edition. Tight, bright, and unmarred. Hand dyed kangaroo leather sewn on 5 cords and boards laced on, edge-to-edge leather doublures of kangaroo leather, layers of leather treatments include image transfer, multiple dye applications, resist techniques, gold leaf, palladium leaf, and mark making, silk embroidered end bands, gold leaf lettering at spine, suede flyleaves; housed in a custom clamshell box with a drawer containing the 8 editioned numbered and signed prints and marble paper from the

edition. 8vo. 58pp plus plate pages. Illus. (color and b/w plates). Numbered limited edition, this being 83 of 94 from a total edition of 120. Second suite of plates included. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12302) \$6,500.00

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

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

148. 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]

149. Schwartz, Tim. **The Digital Resistance Kit**. San Francisco, CA: Demerritt Pauwels Edition, 2018. Limited Edition. Bright and unmarred. Covered in archival black Euro Buckram, substrate material is PH neutral Eska binders board, covered foil stamped in black with Resistant Systems logo, trays lined with black synthetic industrial felt. 14" x 10.5" x 3.5" Numbered limited edition of 3. Fine. Hardcover. (#9881) \$10,500.00

A collaboration with Demerritt Pauwels Editions. Limited edition kit includes: 1. Manual of Digital Resistance 2. Anonymous Cash, Bitcoin, Prepaid Gift Cards, Starbucks Cards 3. Tails USB 3.10.1 4. Preconfigured Anonymous Tablet 5. Preconfigured Anonymous Smartphone 6. Preconfigured Anonymous Flip Phone w/ SIM Cards Housed in a multi level hinged box made by John DeMerritt. Multiple wells and recessed areas.

150. [Scobey, Patricia]. **Under Falling Questions**. [Concord, MI]: Ricochet Works, nd. [ca. 2000-5]. Limited Edition. Tight, bright, and unmarred, similarly pristine box. Printed pictorial endpapers, cut paper forms; complimentary box. 12mo. np. Illus. (colored plates) Fine in Fine Box. Hardcover. (#12974) \$450.00

Very scarce to market an an exceptional example. This copy came from the collection of Dan Kelm (who, we believe, bound the book for Patrica.)

"Since 1987 Pati Scobey has lived and worked in Concord, Michigan. She grew up moving from place to place because her father was in the Air Force. She received her BFA in Painting from the University of Kansas in 1976 and her MFA in Printmaking from the University of Wisconsin-Madison in 1984." [artist bio]

151. 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]

152. 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 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. (xii; 618; 1126pp. index). 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 recounts 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."

153. 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.

154. Smollett, T. [trans.]. **The Adventures of Gil Blas of Santillane [Erotic Fore-edge Painting] [Complete in Two Volumes]**. London: J.J. Dubochet, 1836. First Edition Thus/Unique. Minor edge wear, light toning to vellum, else tight and clean; internally clean, some light scattered spotting and some light thumbing. Bound in full vellum gilt with black title labels, lavish gilt decoration to spines and wide gilded borders to boards, all edges gilt, marbled endpapers. 8vo. 486pp, 478pp. Near Fine. Full Vellum. (#8790) \$5,000.00

A lovely example of this most picaresque of picaresque novels, influential since publication, referenced by everyone from Swift to Dostoevsky to Sacher-Masoch and translated repeatedly from French to Spanish to English and back again. Scholarly thought lays its original authorship at the feet of Alain-Rene Lesage, although there are compelling arguments that suggest its original author might have been Spanish. A richly bawdy bit of social observation that laid the ground work for many staples of the genre; wicked robbers, hypocritical clergy, wise and cunning servants and the occasional dim witted nobleman. This particular copy is rendered transcendent by the addition of an erotic fore-edge painting to each

volume. Five panels in the style of Rowlandson (volume I in fact depicting scenes from his "Jugglers" cartoon) featuring Reubenesque beauties in ringlets and not much else accompanied by a number of portly, red faced chaps in a state of either advanced inebriation or visible excitement. Beautifully executed, and in lovely condition.

155. **"Solvitur Ambulando"** Roehampton, UK: J.E. Hanger & Co. Ltd, 1936. First Edition. Moderate shelf wear/rubbing to extremities and bumped corners, else tight, bright, and unmarred. 8vo. 72 pp. illus. (b/w, color). Original brown wrappers with red labels. Very Good+. Original Wraps. (#12073) \$75.00

Formerly owned by Oliver Sacks. Diagrams And Photographs Of The Design, Manufacture And Fitting Of Artificial Legs And Arms, Also An Aerial View Of The Roehampton Factory. Refers To Queen Mary's Roehampton Hospital For The Limbless.

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

156. Sontag, Susan. **AIDS and Its Metaphors**. New York: Farrar Straus Giroux, 1989. First Edition. Light shelfwear to dj, sunning to top edge cloth, else tight, bright, and unmarred. Blue cloth. Glossy dj. 8vo. 95pp. Very Good in Very Good Dustjacket. Hardcover. (#11744) \$250.00

Laid in note from "Jonathan." ... "Here is Susan's book, thanks for the loan..." Good friend of Oliver's.

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

157. Speer, Lance. **Death's Stereoscope III [Variant]**. 1905-2021. Unique. Bright and clean. Appropriated & chrome-plated 'Perfecscope' aluminum stereoscope body manufactured (c.1905) by the H.C. White Company, North Bennington, VT; custom-machined & chrome-plated aluminum pedestal base & stereograph carrier designed by Lance Speer & made by Brockport Machine, Hamlin, NY; chrome-plated cut aluminum arrow shafts with razor-sharp steel broadhead hunting arrow points; Samsung Galaxy Tab A wi-fi tablet computer; two

matching closed-circuit Amcrest 3MP Wi-Fi Bullet surveillance cameras; custom-designed plate glass floor stand with chrome-plated glass clamps. Numbered limited edition of 3 plus 1AP. Fine. Hardcover. (#12977) \$25,000.00

"Rather than a standard stereograph, the traditional card holder of Death's Stereoscope III [Surveillance Variant] holds a tablet computer that displays real-time stereoscopic images of the viewer itself, along with any others near it, which are transmitted via a closed-circuit wi-fi signal from two matching surveillance cameras and a dedicated router mounted in an upper quadrant of the gallery walls. The observer thus becomes both the viewer and the viewed-in three-dimensions. [Artist Statement]

N.B. Each copy accompanied by full 9-volume signed & numbered Requiem book set.

158. Spencer, John. **A Discourse Concerning Prodigies: Wherein the Vanity of Presages by them is Reprehended, and their True and Proper Ends Asserted and Vindicated - To Which is Added a Short Treatise Concerning Vulgar Prophecies.** London: J. Field for Will. Graves over against Great S. Maries Church in Cambridge, 1665. Second edition, corrected and enlarged [sic]. Light shelf wear/rubbing to extremities and bumped corners, foxing throughout, chipping to pp., else tight, bright, and unmarred. (Recased) Full calf/stamped leather over boards, gilt spine title, spine compartments. 8vo. (32), 408; (8), 136pp, ([8], contents, errata, and blank). (Collation: a8, A8, B-Cc8, Dd4, A-I8, K4.) Embossed on fep. Very Good+. Hardcover. (#12070) \$2,500.00

Formerly owned by Oliver Sacks. A second edition of Spencer's work on monstrous births and other omens. Spencer's book challenged the prevailing belief that medical abnormalities or "prodigies" were divine omens and insisted that most had mundane causes. Although his premise seems science-minded, his chief concern was to insist that only the Church could identify and interpret omens and that ordinary people should not speculate on God's will. The second edition was enlarged and includes: A Discourse Concerning Vulgar Prophecies by the same author with a separate title page, imprint (London: J. Field for Timothy Garthwait, 1665), register, and pagination.

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

159. Spring, Jessica; Glaister, Don (binder). **ONE LINERS [Artist Book - Design Binding].** Tacoma, WA: Springtide Press, 2023. Limited Edition/Unique. Tight, bright, and unmarred. Gray-green leather binding, intricate onlays (elements of letterforms), letterpress printed with handset type. Small 4to. 74pp. Illus. (b/w plates). Limited edition of 150 copies, including 5 deluxe copies. Signed by the artist and binder. Fine in Fine Archival Box. Hardcover. (#12303) \$3,500.00

ONE LINERS features single line specimens from 238 metal typefaces in the collection at Springtide Press.

Set daily from January 1, 2021 to April 6, 2022, the intent was to capture each day, from the most mundane and personal, to events unfolding in the world. There was no lack of content: on day six our nation's Capitol

was attacked, and the insanity continued with a global pandemic, political protests, environmental catastrophes, and the loss of a dear friend. Each typeface in the shop, in every size, was set. Anything too large, over-looked, or newly purchased was used to set monthly chapter opening pages and surrounded by borders from the collection. Embellishers, festoons, and vintage cuts are sprinkled throughout, to function both as decoration and to even out page lengths. An extra chapter featuring initials and monograms is included, highlighted with several two-color specimens. One Liners is both journal and typographic specimen, revealing 461 days in the life of a printer, shared through her love of letters and wordplay.

Don Glaister's deluxe binding reveals the hand of the makers—both printer and binder—with elements of letterforms. Brushstrokes on painted mylar are visible, shining and embedded in Harmatan goatskin.

160. Spring, Jessica; Cooksey, Gabby [binding]. **Portmandemic.** Tacoma, WA: Springtide Press, 2022. Limited Edition. Tight, bright, and unmarred. Complex structure in brown, green, and burgundy Asahi cloth (two lidded removable boxes with printed onlaid labels, raised panels that lock the boxes into the outer folder with printed labels on both sides, leather straps with locking posts. 4to. np. Numbered limited edition, this being 10 of 10. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#12304) \$2,250.00

"Once opened and carefully unpacked, Portmandemic includes two 13 x 50 inch letterpress prints made with huge wood type in 2021. One side of each print is layered with portmanteaus—a term coined by Lewis Carroll which combines porter (to carry) and manteau

(mantle)—to describe two words combined for a new meaning. Alice's conversation with the Cheshire Cat, which begins: "Would you tell me please, which way I ought to go from here?" is revealed when the prints lay

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folded, but disappears once unpacked. When the print trays are lifted, an essay by the artist about her pandemic travels and a glossary of portmanteaus used in the book can be read.

Portmandemic was printed by Jessica Spring during two sessions at In Cahoots Residency in Petaluma, and completed at Springtide Press in Tacoma. Handset type from both locations, ornaments cast by Pat Reagh, and photopolymer plates were letterpress printed on gasen and kitikata papers. Text is included from *Alice in Wonderland* by Lewis Carroll, with portmanteaus inspired by pandemic travels and travails." [artist statement]

161. Stein, Gertrude. **The Autobiography of Alice B. Toklas.** London: John Lane The Bodley Head, 1933. First Edition. Light shelf wear/rubbing to extremities, toning and chipping to dj, sunning to spine, smudging, else tight, bright, and unmarred. Tan cloth with blue printed titles on dj. 8vo. 267pp. Illus (b/w). Former owner autograph on fep and bookplate present on fep. With a photographic frontispiece and sixteen captioned black and white photographs, and art and manuscript reproductions. Very Good in Good Dustjacket. Hardcover. (#12087) \$1,000.00

Formerly owned by Oliver Sacks (unsigned). Bookplate and autograph by former owner Annie Landau. Landau (20 March 1873 – 23 January 1945) headed the Evelina de Rothschild School in Jerusalem from 1899 until her death in 1945. She received the Most Excellent Order of the British Empire from King George VI in 1924 in recognition of her service. As an educator in Jerusalem at the beginning of the twentieth century, Annie Edith Landau established new standards both in educational methods and in the cultural, ethical, and health arenas, while at the same time setting an example of polite and civilized behavior. She is the Aunt of Oliver Sacks.

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

162. Sudo, Reiko; Birnbaum, Alfred (trans); McQuaid, Matilda (intro). **The Nuno Box • Textiles of Reiko Sudo.** Seattle, WA: Marquand Editions, 2018. Limited Edition. Bright and unmarred. Cloth and wooden nestled boxes. Published in an edition of 50 copies, all signed and numbered, plus five lettered hors commerce copies. Designed by Ed Marquand and Reiko Sudo. Fine. Hybrid Bento-box. (#9859) \$5,000.00

Foreword by Matilda McQuaid, Deputy Curatorial Director at Cooper Hewitt, National Design Museum. Texts by Alfred Birnbaum, writer and translator based in Tokyo, and Reiko Sudo.

Reiko Sudo is one of the great textile designers working today. Her talent is admired internationally, and her innovative designs are part of permanent collections around the world. Over 140 distinct textiles are represented in this bento box-style book/object: three scarves, a notebook of cloth samples, and collages assembled by Sudo. Tools and raw materials used in her practice are featured in the bottom tray.

The Nuno Box is in the permanent collections of the Metropolitan Museum of Art, Los Angeles Museum of Art, Cooper Hewitt, Museum of Fine Arts Boston, Asian Art Museum, UCLA Libraries, Textile Museum, Library of Congress, Bainbridge Island Museum of Art, and Tokyo Zokei University, as well as many private collections.

163. Summers, Montague. **Geography of Witchcraft.** New Hyde Park, NY: University Books, 1965. First Edition, Second Printing. Shelfwear and toning to edges, bumped corners else tight, bright, and unmarred. DJ shows various chipping, small tear near tail, else bright and clean. Green cloth boards, silver lettering; printed green and pink, black DJ. 8vo. 623pp. Very Good in Very Good (Price-Clipped) DJ. Hardcover. (#12625) \$85.00

Genuinely scarce in DJ, even for this 1960s imprint. "In this work Summers gives detailed evidence for the ascent of Witchcraft set out in his previous volume of The History of Witchcraft and Demonology. The epidemic that occurred is treated as it appeared in various countries and comprehensive chapters deal with Greece, Rome, England, Scotland, New England, France, Germany, Italy and Spain."--Publisher.

164. Suyeon, Kim; James, Angela [binder]. **A LINE [Design Binding].** Oldham, UK: Incline Press, 2009/2021. Limited Edition. Tight, bright, and unmarred; archival box tight and bright. Full leather binding (calf and goat) airbrushed in pale blue and cerulean blue; various fish blocked in black in various colors of hand dyed calf, onlaid and back-pared, pearlised foil 'bubbles' tooled, complimentary doublures; drop-back box with shelf to hold the fore-edge level, edged with blue calf, lined with orange suede, black line, little red fish and lettering label on spine, accordion folded such that can be extended. 8vo. np. Illus. Fine in Fine Archival Box. Hardcover. (#11227) \$5,000.00

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

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165. 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.

166. Thompson, Kay; Hilary Knight, illustrator. **Kay Thompson's Eloise: A Book for Precocious Grown Ups**. New York: Simon & Schuster, [1955] c.1983 [inscribed 1997]. Later Printing. Very light shelfwear/toning to dj, mostly on rear dj, else tight, bright, and unmarred. White boards with stamped title in red, and sketch in black. Full color glossy dj. 8vo. 65pp. Illus. (color, one foldout leaf). Near Fine in Near Fine Dustjacket. Hardcover. (#11706) \$3,500.00

Presentation copy: Inscribed on ffep: "This book is for Oliver Sacks with much admiration from a fan, Hilary Knight and a special message on the next page from Eloise (in red)." Second inscription with illustration on verso of ffep: for Oliver Sacks 4:30pm Feb.20th 1997- from Hilary Knight...Eloise discovers a "horrid" Encephalartos in the Plazas lobby." Illustration in red and black with Eloise with a red bow in her hair standing on a planter behind a plant with a dog looking on. Includes presentation card: From Hilary Knight signed to Oliver Sacks" laid in, verso with list of books illustrated by Hilary Knight from 1955-1991.

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders

on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

167. Thoreau, Henry David; Edward Steichen; and Henry Seidel Canby. **Walden: or Life in the Woods**. Boston, MA: The Merrymount Press, Limited Editions Club, 1936. Limited Edition. Bottom corners bumped and rubbed, spine sun toned, mild toning, else tight, bright and unmarred. Quarterbound, dark cloth spine, top fore-edge stained blue, marbled patterned boards. 8vo. xiii, 290pp. Illus. (16 b/w plates). Limited to 1500 copies, this being handnumbered 92. Signed by photographer. Lacking slipcase. Very Good+. Hardcover. (#12691) \$650.00

Signed by photographer Edward Steichen on rear limitation page of photographs taken at Walden Pond.

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

168. Tulien, Hagen von. **Occult Psaligraphy: The Hidden Art of Papercutting**. Seattle: Ouroboros Press, 2013. First Trade Edition. Tight, bright, and unmarred. High-grade black cotton book-cloth with blind-stamped device to front cover in black-foil stamped dust jacket. Printed in red and black on 100 lb. paper stock. Large 8vo. 126pp. Illus. (b/w plates). 100 illus., many being full-page papercuts. Near Fine. Hardcover. (#9007) \$100.00

In Occult Psaligraphy, Von Tulien expresses these magical states in a series of over 100 papercuts. This bilingual text in English and German includes introductions by the artist and publisher William Kiesel, who speaks to the practice of papercutting in diverse esoteric traditions worldwide, including China, Japan, Mexico, Europe, Indonesia and America.

169. Vikernes, Varg (Kristian), Vidar E., translator. **Irminsûl**. [Stockholm, Sweden]: Cymphane Publishing, 2002. First Edition. Like new. Yellow and black wrappers. 16pp. Illus. (b/w). Translated from Norwegian into English. Like new. Original Wraps. (#12367) \$225.00

Varg Vikernes shares us his view on the meaning of Irminsûl (and its Scandinavian counterpart: öndvegssûlur or the veraldarsûla), and outlines an interesting theory regarding The Big Bang, creation and ultimately the meaning of life itself. In Irminsûl, Vikernes outlines his vision for a Europe of the future. He writes that "the new Europe will be led and run from Scandinavia," which he

regards as the “high fortress of the Aryan tribe.” Vikernes was sentenced to 21 years in prison for the August 1993 murder of Øystein Aarseth (aka 'Euronymous') of Mayhem and for the burning of three Christian churches in Norway (he was also strongly suspected of burning a fourth). Vikernes' black metal project, Burzum, was a highly influential black metal band in the 1990s, expounding his ideologies and white Germanic nationalism.

170. Vogt, Evon Zartman; Ray Hyman. **Water Witching U.S.A.** Chicago, IL: University of Chicago Press, 1959. First Edition. Minimal wear to dj, some spotting to tp, sunning, else tight, bright, and unmarred. Blue cloth with blue titling. 8vo. xi, 248pp. Illus. (b/w). 23 cm. Bibliographical references. Near Fine in Near Fine Dustjacket. Hardcover. (#11857) \$550.00

Despite advanced technology, the practice of water witching - using a forked stick to indicate an underground source of water - persists in both rural and urban areas. The book is look at dowsing, full of personal accounts, historical background, and data from controlled experiments and a nationwide survey. This study includes a collection of photographs, drawings, and historical woodcuts showing the tools, techniques, and early instances of dowsing, as well as cross-sectional views contrasting the dowser's explanation of groundwater with the geologist's analysis. One chapter is dedicated to water witching as magical divination, and folk magic, the rod is a wand. The analysis interviews diviners and farmers using wood specific tree branches for geographic locations. A cross section of rural folkcraft of tradition and agriculture mixed with folk magic belief. Both authors were faculty at Harvard University for anthropology and psychology.

171. Von Neumann, John. **The Computer and the Brain.** New Haven and London: Yale University Press, 1963. First Edition Paperbound. Minimal shelf/edge wear, else tight, bright, and unmarred; pictorial wrappers. Small 8vo. 82pp. Highlighting from previous owner with bookplate on ffe. Very Good+ in Wraps. Original Wraps. (#12701) \$50.00

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

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.

172. Vulson, Marc de, Sieur de La Colombière; Erin Fletcher [binder]. **Le Palais des Curieux, ou l'algèbre et le sort donnent la décision des questionnes les plus douteuses [Design Binding] // Donnent la decision des questions le plus douteuses, et ou les songes & les vision nocturnes sont expliqués selon la doctrine des anciens.** Troyes, France: Chez la Cit. Garnier, [between 1728-1730]. First Edition. Minimal foxing, deckled edges, worn, yet tight, bright, and unmarred. Paged continuously: vii, 151[pp] 8vo + (one diagram illustration and a few woodcut ornamentations). French-style fine binding with laced-in boards. Bound in prussian blue buffalo skin with back-pared onlays in handmade papers in natural, black, magenta, mauve, granite and periwinkle. Onlays are embellished with beads and embroidered with cotton floss. Tooling in metallic copper orange. Leather wrapped endbands in metallic fuchsia. Text sewn on stubs of steel grey paper. Island paste down in steel grey paper embellished with matte grey tooling and dark grey

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embroidery cotton floss. Handmade paper fly leaves and endpapers in purple, orange and pink. Binding is housed in a clamshell box covered in prussian blue buffalo skin and steel grey paper. Leather spine embellished with paper onlays and embroidery cotton floss. Trays covered in orange and pink handmade paper and lined with fuchsia Silsuede. Cushion includes cotton batting. Fine in Slipcase. Design Binding. (#9920) \$3,500.00

Translation of title: Where algebra and fate decide the most doubtful questions, and where dreams and nocturnal visions are explained according to the doctrine of the ancients. Marc de Vulson, French heraldist, historian, poet, minion of the royal court, published several prolific books on symbols, prophecies, heraldry, dreams and gathered sources on traditions associated with chivalry and French genealogy. Vulson devised cross hatching patterns standardized for specific colors in depicting heraldic shields. The lattice diagram on page 1 depicts a cipher system for dream divining, almost an oracle game board. Hatching (sometimes called hachure, from the French word) is a conventional system for monochrome denotation of heraldic armory, whereby the tinctures (colours) are represented by dots and lines. This technique is employed in cases where colours, for either aesthetic, practical or economic reasons are not reproduced – e.g. on surfaces such as woodcuts or engravings, seals and coins. Several systems of hatchings were developed during the Renaissance as an alternative to tricking, the earlier method of indicating heraldic tinctures by use of written abbreviations. The present day hatching system was developed during the 1630s by Silvester Petra Sancta and Marcus Vulson de la Colombière. The second part is a popular work on dreams and their meanings, alphabetically indexed by subject and significance with an index. Contains the work: "Traite des songes et des visions nocturnes, selon la doctrine des anciens, et de leurs significations." Includes five types of dreams are distinguished: song, vision, oracle, dream, and apparition. [Artist/binder statement: The text-based design reads like an advertisement for a seer. Palais des Curieux is an 18th century guide to dreams, designed to decipher the mysteries behind the imagery we conjure as we sleep or perhaps to remind us that des songes sont mensonges (dreams are lies.) The spine of the clamshell box is decorated with some of those iconic symbols we dream about... If your goal is to find your fortune outside of dreams, then navigate your way through the interactive grid of circles to find the answer to your burning questions--Erin Fletcher].

173. Wait, Laura. **Four: Book V. Summer, Winter, Spring, Fall [Artist Book]**. np., 2004. Unique. Tight, bright, and unmarred. Full black goatskin ruled in gilt and

in blind with numerous inlaid symbols in yellow or red leathers on the upper cover, gilt ruled symbols on the lower; in blind-stamped text on both covers wraps around spine; monoprints over intaglios on thick Johannot paper, with Akua color, endleaves painted in various colors; black cloth tray case with printed paper spine label. fo. np [12 leaves]. Illus. (hand colored). Unique mss work. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12334) \$4,500.00

One of 5 unique manuscripts with mixed media, calligraphy/mss, and painting, celebrating the four elements. The angel, lion, ox, and eagle are also part of the symbolism.

"Word forms as image are the primary focus of my art. Words and symbols, used as marks, are layered on paintings to form a wall of history with meaning at each depth. Aesthetics of words and symbols is of more importance than reading the text, and indeed most of the words I use are totally illegible. I believe man has an intuitive connection to marks, and there is worldwide use of similar mark forms from prehistoric times.

Symbolism has interested me since I was young, and for a long time I incorporated world iconography and the meanings of four and into my art. This led to study of fertility symbols, conjoined with a study of tree symbolism. ...

Nothing is quite concrete, and my work is very intuitive. My work is an affirmation of the human spirit and the mark of the hand. In our modern world, which is growing smaller, the influences of the computer are everywhere. Handwriting is an antidote to that, and connects strongly with people today." [artist statement]

174. Waite, Arthur Edward; Pamela Colman Smith, illustrator; Gertrude Moakley, writer of introduction. **The Pictorial Key to the Tarot: Being Fragments of a Secret Tradition under the Veil of Divination With 78 Plates, illustrating the Greater and Lesser Arcana from designs by Pamela Coleman Smith; with an Introduction and Note on the Tarot as a Game by Gertrude Moakley.** New Hyde Park, NY: University Books, [1966]. First Edition, Third Printing. Light wear to both top and end caps, rubbing and general to dj internal, light chips, else tight, bright, and unmarred. Bound in maroon publisher's cloth with red and grey dj. 8vo. xxii, 344pp. Illus. (b/w, frontis, portrait, diagrams, bibliography) Near Fine in Very Good DJ (unclipped). Hardcover. (#12819) \$150.00

The work is A. E. Waite's "The Pictorial Key to the Tarot" (originally published in 1910). New Material Copyright 1959." The book (which Waite himself called "a monograph") consists of three parts: Part I, "The Veil and

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Its Symbols", is a short overview of the traditional symbols associated with each card, followed by a history of the Tarot. Part II, "The Doctrine of the Veil", contains 78 black and white plates of Smith's illustrations for the Rider-Waite deck, and a discussion of the unique symbols chosen for each card. Part III, "The Outer Methods of the Oracles", concerns matters of divination with the cards, including a description of the famous Celtic Cross Tarot layout, which the book helped popularize. Suspected signature on ffep and owned by Henry Guze, sexual psychoanalyst, and hypnotist, known for his writings on transsexual and transgender cases.

175. Williams, Joseph J., S.J. **Voodoo and Obeahs: Phases of West India Witchcraft.** New York: Lincoln Mac Veagh/Dial Press Inc., [1933]. First Edition, Fourth Printing. Light scuffing, bumped corners, light shelfwear, mild toning to pages, else tight, bright, and unmarred. Brown cloth boards, blind device. Presentation copy. Lacking dj. Laid in Carmelite Saint devotional card. 8vo. xxii, 257pp. Index. Very Good+. Hardcover. (#12288) \$125.00

A critical study of voodoo and obeah spiritual beliefs, utilizing primary sources, scholarly investigations, and personal experiences. From the publisher: "The first scientific study of those weird practices which are connected with the mysterious Voodoo that has cast such a blight on the social and religious development of Haiti." Williams examines the history of voodoo and obeah in the Caribbean, specifically Jamaica and Haiti, traces them back to their roots in Africa and discusses the influence imperialism, slavery and racism had on their development. Joseph J. Williams was born in Boston in 1875 as the son of Nicholas and Mary Jane Williams. He was educated at home by his mother, a former Boston school teacher, and later at Boston College High. In 1893 he entered the Society of Jesus at Frederick, Maryland. After two years of scientific and philosophical studies at Woodstock College he was assigned to Jamaica from 1906 to 1907. Williams earned a doctorate in ethnology at Woodstock and was editor of America from 1910 to 1911. The next five years he served as a missionary in Jamaica. The author also spent numerous years studying black culture in Jamaica, an attempt to trace the many Hebrewisms, especially those found in tribes in West Africa, particularly among the Ashanti. Important work authored by a Black scholar on Afro-Caribbean spiritual beliefs. Signed and presented by the author, dated 1933 on ffep.

176. Williams, Thomas Parker; Williams, Mary Agnes. **Spider and the Stars [Artist Book].** Philadelphia, PA: Luminice Press. Tight, bright, and unmarred. Laser cut wooden boards, oil-based pochoir printed paper, reduction linocuts, movable elements. 8vo [closed]. 16pp.

Illus. (color and b/w plates). Limited edition of 14. Fine. Hardcover. (#12955) \$2,500.00

The story blends an original illustrated story for young readers with factual information about spiders and the curious way they travel long distances to tell the tale of an adventurous arachnid.

"Thomas Parker Williams lives and works in Philadelphia, PA, USA. His work includes hand-made artist book editions, unique book works, printmaking, and painting. Some of his artist book editions contain an audio element – music or sound work – composed, performed, and recorded by the artist. Tom's artist books are in numerous private and public collections." [artist profile]

177. Winston, Sam. **Following the Breath.** London: Sam Winston/Barbican Centre, 2022. Limited Edition. Bright and unmarred. Loose sheets in archival box. 22x6", np. Illus. (b/w plates). Limited numbered edition. Signed by the artist. Fine in Fine Drop-Spine Archival Box. (#11645) \$9,500.00

"I was commissioned by Barbican Centre London to create a work of participatory art and artist book around the theme of breathing. It uses drawing and breathing to explore the relationship between air quality, environmental issues and mindful creative practice.

I have spent several years exploring how and what London, its people and plants breathe, researching and illustrating how pollution affects our health. Using inks made from pigments collected from urban tunnels, polluted tree bark, discarded cigarette butts and other 'inhaling and exhaling materials', I created an art installation and book for the Barbican's Conservatory.

It was in collaboration with 125 school students and 47 visitors who took part in 10 workshops over a four-day residency. We had over 3,000 people see the work over the residency and 1,500 visited the exhibition afterwards. The 'drawing breath' exercise is at the start of the artist book.

The artist book was produced in an edition 18 copies with 5 artist proofs. The Essay text is by Ellen Mara De Wachter and the Ink drawings are on 230gsm Zerkall mould made printmaking paper. Each ink is made from some type or air particulates." [Artist Statement]

The original drawings were all made from foraged ink. Taking air particulates and turning them into pigment. "Over the past decade, Winston has used the act of drawing to consider questions around foundational concepts such as time, space and distance, and to challenge some of the interpretive frameworks that humans have imposed on the world. Drawing is one aspect of a wider practice through which Winston turns

his attention to topics including the structures and components of language; natural and artificial materials; human perception

and physical responses; and individual and collective creativity. His aim is to unlock some of the potential latent in these vast subject areas and to foster unexpected outcomes, so often stifled by cultural reflexes or systemic imbalances. His approach might involve phases of observation or deprivation, such as when he spends long periods of time drawing in the dark,

*or the attempt to repeat identical actions under different conditions. With *Following the Breath*, Winston invites you to breathe and draw, because he believes that 'drawing bypasses cognitive overload and lets intuition in. It teaches us how to deal with complexity without the need to control it.'"* [Ellen Mara De Wachter]

178. Woodward, Samuel Peckworth. **A Manual of the Mollusca, or Rudimentary Treatise of Recent and Fossil Shells.** London: John Weale, 1851. First Edition. Shaken/loose boards, but majorally joined, foxing and evidence of dampstaining throughout (mainly rear), else good. Foam green stamped cloth with bib label on front. 12mo. viii, 158, 12pp. Illus. (b/w, 12 woodcuts, engravings, frontis). Former owner ffep. Good. Hardcover. (#11860) \$650.00

Rare, mid-19th-century treatise on fossils and the history of species of mollusks. Like many similar books of zoology, this book contains numerous full-page engravings of views of crustaceans and sea animals including squids and sea shells. Engravings by Waterhouse and Lowry. With autograph of Oliver Sacks on front flyleaf. Oliver Sacks had a deep love of the natural world, particularly ocean life.

179. Woolf, Virginia. Collection of Virginia Woolf: **The Captain's Death Bed: and Other Essays; A Writer's Diary: Being Extracts from the Diary of...** London: Hogarth Press, 1950, 1954. First Edition, First Edition (Second Impression). Torn and chipped, overall toned (both), and slight loss to upper dj, sunning to dj, mild/moderate toning throughout, else tight, bright, and unmarred. Clean inside. Orange (Diary) and Purple (Captain's) cloth. Various paging. 8vo. Former owner signed. Very Good in Very Good Dustjacket. Hardcover. (#11864) \$750.00

Collection of reading copies from the Oliver Sacks library. All autographed by Oliver Sacks on ffep. 2 volumes total. Classics from Woolf. Dustjackets designed by Vanessa Bell and edited by Leonard Woolf. A Writer's Diary with Blackwell's book ticket.

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life,

celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

180. Woolf, Virginia; Bell, Vanessa [illus]; Fletcher, Erin [binder]. **Kew Gardens [Design Binding].** London: Hogarth Press, 1927. Third Edition/First Thus. Heavy paper leaves show a touch of age toning, else tight, bright, and unmarred. French-style fine binding with laced-in boards, bound in sky blue buffalo skin with back-pared onlays in handmade papers in two shades of blue, chartreuse, two shades of orange, natural, deep purple and mauve plus pale pink buffalo skin, pale yellow calfskin and hand-dyed goatskin, onlays are embellished with cotton embroidery floss, leather wrapped endbands in ochre with bands of pink, blush and pale pink threads; text sewn on stubs of lilac paper, marbled island paste down with onlays in mocha brown handmade paper and hand-dyed goatskin, sky blue buffalo skin hinges, handmade paper flyleaves and endpapers in two shades of yellow. 4to. np. Illus. (b/w plates). Numbered limited edition, this being 48 of 500. Near Fine in Fine Drop-Spine Archival Box. Hardcover. (#11119) \$8,500.00

Binding is housed in a clamshell box covered in sky blue buffalo skin and light blue Stonehenge paper. Leather spine embroidered with author's name in pale pink cotton floss. Trays covered in pale yellow handmade paper and lined with light grey Novasuede.

Exquisitely bound in a manner and style reflecting Vanessa Bell's illustrations.

First fully illustrated edition, hand-numbered by Virginia Woolf, this being number 48 of 500.

This was a collaboration between author and artist which was deeply important to Woolf, who saw it as a means of "binding herself to her sister" (Willis, p31). "Bell's designs for this edition occur on every page of text, acting as borders, punctuation, bridges, or disruptions into the type-set text. In contrast, the first and second editions of 1919 only had a frontispiece and finispiece by Bell, and she was not satisfied with them." This title was Virginia Woolf's third published book and one of her early shorter fictions, which "were less stories than theoretical expositions of the new form of fiction that she had come upon" (ODNB).

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

Ian J. Kahn

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Thank you, again, for your support and consideration.