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## Boston ABAA Show List Highlights 2023

1. Abildgaard, Anders; Eric, Caspar; Gjessing, Signe; Lind, Cecilie; Løppenthin, Lea Marie; Nikolajsen, Rasmus. **New Danish Poetry/Ny dansk poesi.** Vermont: The Bird Press, 2019. Limited Edition. Tight, bright, and unmarred. White paper wrappers, printed onlay, printed with lithography, woodcut and letterpress; blue cloth slipcase. fo. np. Illus. (color and b/w plates). Numbered limited edition, this being 19 of 30. Fine in Fine Slipcase. Original Wraps.

(#11400)

\$5,000.00

*"With this new project, New Danish Poetry/Ny dansk poesi, I took the idea of an anthology to Susanne Jorn, Danish poet and recent winner of the Holger Drachmann literature prize, inviting her to collaborate. In response, she chose six poets who are currently making waves in the Danish poetry world. I collaborated with each poet to produce six separate four-page sections of the book. The result is a collection of six unique dialogues. David McDuff translated the Danish poems into English for this dual-language production. Anne-Marie Mai has contributed an Afterword." [artist statement]*

*Hand sewn binding by Mark Tomlinson covered in Twinrocker paper.*

2. Baring-Gould, Sabine; Cooksey, Gabby [binder]. **The Book of Were-wolves [Design Binding].** London: Smith, Elder and Co., 1865. First Edition. Rebound, minor foxing on beginning pages and on frontispiece engraving which does not diminish image, former owner signature on two pages, otherwise tight, bright, and unmarred. Bound in red leather with black and white tattooed lettering and decorative elements; includes paste down of original gilt, ornamental spine on rear papers. xi, 8vo., 266 pp, 1 unnumbered leaf of plates, advertisement in rear. Fine. Half Calf.

(#9461)

\$9,500.00

*A survey of the myths and legends concerning lycanthropy from ancient times to the Victorian era. 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) The book was formerly owned by Dillon Hampden Carrington (b.1916), supernatural book collector. At first search, no copies of this edition held in US institutions (Worldcat). Recased with a nice bit of binding work using original gilt decoration of a wolf in a diamond shape and also includes the original spine pasted in the back of the book.*

3. Baskin, Leonard; Kaplan, Sydney. **A Gehenna Alphabet.** Lurey, Devon: Gehenna Press, 1982. Limited Edition. Tight, bright, and unmarred; touch of sun near spine of the marbled slipcase. Cream vellumesque boards, gilt lettering and decorative elements; laid in additional print; marbled paper slipcase. 8vo. [52pp] with 26 line cut drawings.

Numbered, limited edition, this being 58. Signed by Baskin and Kaplan. Fine in Fine Slipcase. Hardcover.

(#11440)

\$2,500.00

*"Very few copies were available; most of the edition remains unissued" (The Gehenna Press #81). According to the colophon 110 copies were printed numbered 1-89, and A to U. The 21 lettered copies have an extra impression of the colored wood engraving signed by Baskin. Printed on a Columbian hand press in black and red (additional colors for the alphabet letters) on a variety of handmade papers from Maidstone.*

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

\$9,500.00

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*"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]*

5. 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]*

6. Blake, William; Thompson, Deborah V. [binder]. **Happy Abstract [Design Binding]**. Open Set, [2019]. Limited Edition/Unique. Tight, bright, and unmarred; dropspine archival box tight and clean. Full leather binding with laced-on boards, bound in black goat with suminagashi marbling, doublures in black goat and flyleaves in paper, all edges marbled, silk endbands; interior pages suminagashi marbled and embellished with gold leaf. np. Signed binding. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12118) \$5,000.00  
*"This book was a part of the Open. Set international competition and exhibition (that's where the numbers on the enclosure are from). For this book binders were invited to go inside the book with our contribution. I chose to marble the inside pages because marbling is what I know. I'm not an illustrator or painter but I knew I could add color, dimension, and visual interest to the pages with marbling. It took some experimenting but I was able to come up with a method to create the thin flowing lines I desired. As I worked, trying one thing and another, I thought of William Blake and his letter...how he'd been so absorbed in his work that all worldly concerns fell to the wayside." [artist statement]*

7. [Book Object]. **Thunderbook: Voyages Des Pays Bas [Voyages in the Netherlands]**. France, nd [circa 1820]. Unique. Light shelf/edge wear, rebacked (original leather laid down), professional stabilization, shelf later, else tight and bright. Full leather binding, gilt lettering and decorative elements, pear-wood boards and structural elements, catspaw leather seat. fo. np. Very Good+. Hardcover. (#9036) \$12,500.00  
*Almost certainly a French military officer's field latrine...blending humor and function. It is possible it was created for a young man's Grand Tour, but much more likely of military origin. Late 1700s binding has been repurposed to create a folding thunderbox. All elements fit within the closed 'book' (except the thunderpot) so it could be shelved in the officers field office. The binding and use of pear wood strongly collaborate its origins...most likely for use during the Peninsula War. We find reference to two similar 'thunderbooks', one in a private collection in the EU and otherwise unknown detail and a later example (Edwardian) with major elements (seat) replaced. This is a remarkable example of a book concealing a much more utilitarian purpose.*

8. **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.*

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*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]*

9. Boswell, James. **The Life of Samuel Johnson: Including a Journal of His Tour to the Hebrides...To which are added, anecdotes by Hawkins, Piozzi, Murphy, Tyers, Reynolds, Steevens, &c. And notes by various hands. [Complete in Ten Volumes. Extra Illustrated].** London: John Murray, 1835. Croker's Second Edition, revised by John Wright. Minor shelf/edge wear, one volume shows careful repair at the head, else tight, bright, and unmarred; Slipcase shows light shelf/edge wear, closed partial split at rear bottom, else bright and clean. Full brown morocco with red morocco labels, gilt lettering and decorative elements, marbled endpapers, aeg; brown cloth slipcase. Small 8vo. var pag. Illus. (colored and b/w plates). Near Fine in Slipcase. Hardcover. (#11588) \$2,500.00  
*Croker's second edition, revised by John Wright. Ten small volumes, including two volumes of Johnsoniana. Volume X is from a "new edition," dated 1884. Each volume includes a hand-colored frontispiece and vignette title. Extra illustrated with the 50 engraved plates and facsimiles (some double-page, some foldout) from the 1839, all hand colored.*  
*Bound by Bayntun of Bath in full mottled calf. A very handsome set, indeed.*

10. 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]*

11. Carroll, Lewis; Holiday, Henry [illus]. **The Hunting of the Snark: An Agony in Eight Fits.** Florence, MA: Sporidia Press, 1998. Limited Edition. Tight, bright, and unmarred; four flap textured enclosure sunned, else clean. Nori covered boards (inert), exposed cord binding, colophon tipped into the read; strangely textured paper wrapper. Square 8vo. np. Limited edition of four copies. Signed by the artist. Fine in Very Good Wrapper. Hardcover. (#11617) \$650.00  
*"Four copies of this book were made in the Spring and early Summer of 1998, one of which ships in the special 'Just the Place' puzzle box." The binding's use of seaweed is extremely effective.*

12. Casselman, Karen Leigh; Fletcher, Erin [binder]. **Craft of the Dyer: Colour from Plants and Lichens of the Northeast.** Toronto: University of Toronto Press, 1980. First Edition. Ex libris textblock with two discrete stamps, else tight, bright, and unmarred. French-style fine binding with laced-in boards. Bound in rose buffalo skin with naturally-dyed cotton (from Natalie Stopka) appliquéd with naturally dyed light madder cotton floss. Leather wrapped endbands in olive buffalo skin with wraps of madder and cutch/iron naturally-dyed cotton floss. Light grey buffalo skin doublures with squares of naturally-dyed cotton fabric attached with various colors of naturally-dyed cotton floss. Handmade paper flyleaves in dark orchid. Hook Pottery Indiana Hay endpapers with inserts of eco-printed paper from Velma Bolyard and hooked sheets of Hedgehog purple paper from Hook Pottery Paper. 8vo. 249pp. Illus. (color and b/w plates). Index. Near Fine in Fine Archival Dropspine Box. Hardcover. (#11397) \$5,250.00

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*Binding is housed in a clamshell box covered in light grey buffalo skin and Hedgehog purple paper from Hook Pottery Paper. Leather spine embroidered in cutch/iron naturally-dyed cotton floss in binder's handwriting. Trays covered in handmade paper in plum and lined with light grey Novasuede. Includes a comprehensive alphabetical listing and description of 150 plant and lichen species which can be used to make textile dyes.*

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

*A beautifully executed hand-drawn album of nineteenth century dress. The album contains exceptional illustrations of various kinds of outfits, for men, women, and children, dated 1800-1900. In an attractive design binding of green and red lozenges, the volume demonstrates the artist's consummate skill; the coloring, detail, and observation of the outfits presented are remarkable.*

*It is in ladies' fashions that the artist really excels; the distinctive slender classical v-necked gown beloved of the Regency period gradually giving way to off-shoulder necklines and full skirts, before establishing the high collar necks and bustles that became popular during the reign of Queen Victoria.*

*The illustrations perfectly evoke the various sartorial scenarios; 1870 has clothes for the seaside, in which a boy in yellow straw boater and blue and white stripes - complete with bucket and spade - is accompanied by a woman in a full-length yellow ensemble and a parasol; fashion for croquet players of both genders from 1877; outfits for the country, comprising ladies' and gents' tweeds and deerstalkers (1884); tennis-wear from 1895, accompanied by a design for a theatrical costume featuring wound calf-ribbons, a cape, and a toga-style headdress. A rear image of a lilac tea gown from 1900 is particularly stunning, and demonstrates the artifice of this album as it shows the wearer looking at herself in the mirror. 1900 represents a shocking step-change, in the context of what has gone before, as we see a woman with a bicycle, showing her calves in plus fours. The mid twentieth-century artist is able to convey the impending freedom that would be offered to women with the advent of outfits such as these.*

*There are occasional individual studies of items such as corsets, gloves, hats and hair styles, and some of the outfits are captioned - such as Riding Costume, Carriage Dress, and Promenade Dress - presumably to indicate distinctions which may not be so obvious to a twentieth-century observer. This kind of detail is a reminder of the important social language that was coded in dress of this period. The dedication inscription, 'to my mother' is rendered in the same neat calligraphic hand as the rest of the work. Cleverly, the artist has left her figures faceless, producing the effect of a shop mannequin and cleverly showing off the outfits to their fullest effect. [attrib. S. Schulz-Falster]  
*Executed with a deft and subtle hand, it is simply a remarkable work.**

14. 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. 24 pp. 8vo. Very Good+ in Wraps. Staplebound. (#11205) \$5,500.00

*Scarce pamphlet is a printed original specimen and sold on the streets of Oxford the day after Crowley was told not to turn up Poetry Society. The lecture by Crowley was due to take place on 4th February 1930. But shortly before Crowley received a letter from the secretary of the society. In it he says, "I am writing to tell you that we have been unfortunately forced to cancel next Monday's meeting of the poetry society. It has come to our knowledge that if your proposed paper is delivered disciplity. 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.*

15. Croze, Austin de [1866-1937]. **La Lumière Magique. [13 poèmes magiques et poème en epilogue]**

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[**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.*

16. Curie, Eve. **Marie Curie: a Biography, translated by Vincent Sheean** illustrated. Garden City, NY: Doubleday, Doran & Company, Inc., 1937. First Edition. Shaken and cracking ffeep, but intact, toning to spine and evenly toned on edges, scuffing, bumping, rubbing, else tight, bright, and unmarred. 8vo. xi, 412pp. illus (b/w plates), index. Gold cloth with stamped titling. Lacking dj. Very Good. Hardcover. (#11733) \$3,000.00

*Inscription on tp from Eve Curie to Oliver Sacks: "For Dr. Oliver Sacks- with best wishes from Eve Curie Labouisee, New York, April 20th, 1998." Includes typed letter on letterhead from Eve laid in. She writes: "Dear Dr. Sacks, Thank you for your letter of April 2 and for sending me your new book, "Uncle Tungsten." I have already started reading it and I find your "Memories of a Chemical Boyhood" very interesting and beautifully written. I have of course read with special interest the chapter dealing with my parents' discovery..." Signed and dated, April 16, 2002. Ève Denise Curie Labouisse, December 6, 1904 – October 22, 2007) was a French and American writer, journalist and pianist. Ève Curie was the younger daughter of Marie Skłodowska-Curie and Pierre Curie.*

17. Gallagher, Brenda; Curry, Coleen [binder]. **Wild Aloof Rebel [Design Binding]**. Morell Printing, 2020/2022. Limited Edition. Tight, bright, and unmarred. Full leather binding with laced on boards in embossed black calf. Edge to edge doublures in debossed white calf. Silk embroidered end bands with JP flyleaves. Three incisions across front cover with white calf leather. Natural rough edges. Housed in metallic custom clamshell box. 105x133x20mm Numbered limited edition of 11, this being 6. Signed. Fine in Fine Archival Box. Hardcover. (#11224) \$2,250.00  
*"The book was created by Brenda Gallagher in 2020 for the Guild of Bookworkers travelling exhibition "WILD/LIFE". All quotes are from the television sitcom "Schitt's Creek", created by Dan Levy and Eugene Levy. Black and white illustrations of sweaters worn by David Rose opposite one of his pithy quotes. My design inspiration were the strong black and white black and white sweater graphics." [artist statement]*

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

18. Glaister, Donald. **Angelique and the Pearl Necklace: An Homage to Sail [Design Binding]**. Vashon Island, WA: Foolsgold Studio, 2007. Limited Edition. Tight, bright, and unmarred; dropspine box tight and clean. Quarterbound leather made of Nigerian goatskin with wood veneers and painted cloth over sculpted boards; most of the book's painted, stiffened fabric pages have original collages of painted cloth, wood veneer, brass, cork, linen thread and acrylic paint - all materials used in boat building. 4to. np [40pp]. Numbered limited edition of 60, 50 of which are for sale. Signed by the artist. Housed in archival box made at Book Lab II. Fine in Fine Drop-Spine Archival Box. Hardcover. (#11394) \$5,750.00

*"Angelique combines a two-part poem with studies of the materials used to make sail boats, and explorations of the spirit of sailing and the rhythm of the sea." [artist statement]*

*"The artist tells us that this new book is inspired by hand-made wooden sailboats, citing their custom craftsmanship, exotic materials and a balance of wild adventure and the need to survive it all. The result, he adds, is a happy combination of these elements resulting in a beautiful contradiction: a craft that is serenely graceful yet brutally sound. His book is an homage to the material and spiritual grace of these boats and to sailing.*

*The text is a two-part poem with studies of the materials used to make sail boats, the spirit of sailing, and the rhythm of the sea. Most of the book's painted, stiffened fabric pages have original collages of painted cloth, wood veneer, brass, cork, linen thread and acrylic paint - all materials used in boat building. The poem is printed letterpress by Jessica Spring at Springtide Press in Scala Sans typeface.*

*The result is an intriguingly beautiful book with images at once reminiscent of ancient Greek or Roman triremes or Viking Drakkar (Dragon) war ships, but at the same time completely contemporary or rather anticipating future designs. The perfections of Mr. Glaister's book construction, not to mention the overwhelming beauty of each page on which a variety of materials are organized and manipulated to make an astonishingly original work of art, directly correspond to the beauty and exacting skill necessary to build a wood sail boat. By deconstructing the idea a "boat" - as well as the very notion of navigating on water - Mr. Glaister has constructed a perfect book." [P. Juvelis catalogue, 2007]*

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

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

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

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

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

*" The time and thought that went into the planning of this unique meteorite bound book was incalculable. I am sure it was much more than 100 hours in the last two years. Finding the perfect meteorite was the first formidable obstacle. I purchased numerous pieces of different meteorites to select the perfect one. I searched each meteorite to appreciate the*

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*difference in sizes, shapes, and thickness. I investigated how they would look when they were polished and etched with nitric acid or plated with Rhodium or gold.*

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

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

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

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

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

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

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

*But the prices were absurdly high. The cheapest pocket knife costs 30,000 Euros!!! I believe he had to cut many slices of the Pallasite until one slice was exactly right and not broken.*

*And a book? Well, that might cost a little less...*

*However the next problem with a Pallasite is that the edges are rounded. It is not possible to cut a pallasite with sharp corners.*

*Round edges have the wrong look on a miniature book.*

*Finding the perfect meteorite was, of course, only half of the task. Locating a trained craftsman who could slice the meteorite was quite difficult. It had to be someone who could delicately slice to the perfect thickness of only 1 mm. After an exhaustive search I found an old-world craftsman who was experienced in meteorite handling and processing. This skilled artisan cuts and etches meteorites for the dials for Rolex and Jaeger LeCoultre wrist watches. He only uses the best quality meteorites. They have very few inclusions, are nearly flawless, and are the finest that can be attained in any market. The next question was to find a minibook that is worth being bound in a meteorite - not too small and not too tall. At a 10 cm tall book a meteorite binding looks too big - a little bit like a brick. The book will also be too heavy and it doesn't fit very well as a book. At 5 cm size it is too small and the surface is not large enough to see the wonderful pattern of the meteorite.*

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

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

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

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

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

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

20. 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

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*"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.*

21. 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]*

22. Haining, Peter; [Berkowitz, David]. **The Anatomy of Witchcraft [Association Copy]**. New York: Taplinger, 1972. First Edition. Light shelf/edge wear, pull at spine with loss of 'it' in 'Witchcraft', pull with loss at top of front pastedown, joints starting, sporadic toning and soiling, notations at front endpapers, underlining and notations throughout, two leaves show cut pages (one a bottom margin with no substantive loss, the other removing a sigil with text loss at verso), else tight and bright; lacking DJ. Red paper boards, black ink lettering. 8vo. 222pp. Illus. (b/w plates). Good+. No DJ. Hardcover. (#12054) \$7,500.00  
*This is the infamous "red book" gifted by Berkowitz to bibliographer Maury Terry and referenced in Terry's book, THE ULTIMATE EVIL.*

*The book was then given to a New York-based documentarian as a gift by Maury Terry before the author died and it is this direct chain of custody that establishes the authenticity of its provenance and that the notations are in Berkowitz's hand.*

*In addition to Berkowitz's sometimes inscrutable and self-aggrandizing notes are sections of intense wearing to the pages, as if Berkowitz read and re-read sections to better absorb the information and there is toning that suggests unusual handling. In one section Berkowitz has cut a triangle [removing a sigil] into the lower half of a page, exposing the text of the page beneath it.*

*"Much of what Berkowitz learned about occultism before and after his imprisonment for the Son of Sam murders was derived from his reading of Haining's popular treatment of witchcraft, black magic and satanism. This book is heavily*



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used, underlined in, and annotated by Berkowitz and includes his marginal notes on the death of Arliss Perry, who according to Berkowitz was "hunted, stalked and slain" referring to Perry's tragic murder in Stanford University's Memorial Church on October 12, 1974.

Berkowitz insisted that the satanic cult which allegedly ordered him to carry out the Son of Sam shootings was also responsible for the ritualized murder of Perry. This theme was amplified and expanded upon by Maury Terry in *The Ultimate Evil*. Arliss Perry's murder went unsolved for more than forty years before police named Stephen Blake Crawford as the perpetrator following DNA profiling in 2018. Crawford, a security guard at Stanford who reportedly discovered the body, died by suicide before he could be arrested. A copy of *The Ultimate Evil* was found among Crawford's possessions." [correspondence with documentarian]

Peter Haining was an editor with *New English Library* and a prolific writer who published two books on the supernatural and the occult before *The Anatomy of Witchcraft* [*Devil Worship in Britain* (Corgi, 1964, with A. V. Sellwood) and *Witchcraft and Black Magic* (Hamlyn, 1971)]. These were followed by *The Warlock's Book: Secrets of Black Magic From the Ancient Grimoires* (W. H. Allen, 1972) and *The Witchcraft Papers: Contemporary Records of the Witchcraft Hysteria in Essex, 1560-1700* (Robert Hale, 1974). Haining also published popular studies of *Dracula* and *Frankenstein* as well as books about true crime in 18th and 19th century England, among many other subjects.

23. Hamway, Nigel; Lawrence, Peter; Thompson, Deborah V. [binder]. **2020 VISION: Nineteen Wood Engravers, One Collector, and the Artists Who Inspired Them**. Cheltenham, Glos.: Nomad Letterpress/The Whittington Press, 2020/2023. Limited Edition/Unique. Tight, bright, and unmarred. Full leather binding with laced-on boards, bound in black goat with white inlay, edge-to-edge doublures in black paper and flyleaves in paper, natural edges, silk endbands, tipped in plates. fo. np. Illus. (b/w plates). Numbered limited edition, this copy unnumbered. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12119) \$3,500.00  
*"Since the art was so stunning in this book, I chose to use the framework of one of my favorite prints for the cover design. Texture added to the back cover reflects the many cuts made on the wood blocks used for this style of printing. The monochromatic palette is carried through the design with the exception of my signature."* [artist statement]

24. Hulsey, Sarah. **The Condensed OED Vol. 2 [Artist Book] [Deluxe]**. Somerville, MA: Sarah Hulsey Studio, 2018. Limited Edition. Tight, bright, and unmarred. Red paper portfolios housing loose printed sheets (etchings and letterpress), housed in red cloth drop-spine archival box with leather onlays. 8vo. np. Illus. (color plates). Numbered limited edition of 5. Signed by the artist. Fine in Fine Archival Box. Mixed bindings. (#11411) \$2,000.00  
*Condensed OED is printed on more than 20 yards of fabric and reflects the connections between words in the Oxford English Dictionary.*  
*"The Condensed OED represents the complex web of connections between words found in the dictionary. Each line ties together words with a similar meaning, use, or history, generating a dense field of linguistic associations within the Oxford English Dictionary. This piece is a variation on a larger project produced during my apprenticeship at the Fabric Workshop and Museum in Philadelphia. The boxed "volumes" suggest the delimited list defined by a dictionary, while the large, expansive interior panels hint at the living, growing possibilities of a language's lexicon."* [artist statement]

Sarah Hulsey received a BA in Linguistics from Harvard, a PhD in Linguistics from MIT, and an MFA in Book Arts/Printmaking from UArts in Philadelphia. Her work draws on her background in Linguistics to explore the structure of language in a visual domain. She has had solo exhibitions in Cambridge, Boston, and Philadelphia and numerous group exhibitions both nationally and internationally. Her work is held in the collections of the Library of Congress, Yale University Haas Arts Library, Columbia University Rare Book Library, University of California Berkeley Bancroft Library, among others.

25. Jacobs, Diane. **Hairy Times [Artist Book]**. Portland, OR: Diane Jacobs, 2005. Unique. Bright and unmarred. Handmade paper with human hair at edges, letterpress. fo. np. Signed by the artist. Fine. Original Wraps. (#11358) \$2,450.00  
*"Hairy Times was made under the guidance of Helen Hiebert in her paper studio in Portland, Oregon.*

*The Hairy Times is a hand-made newspaper created from shredded New York and Los Angeles Times papers. It is a manifestation of the media's failure to ask the hard questions and hold the government accountable. The ramifications of this neglect and deceit are made evident in our apathetic and disenfranchised populace."* [artist statement]

26. [James Burnett (Lord Monboddo)]. **Of the Origin and Progress of Language (Volumes I, II, & III only of 6) [3 volumes]**. Edinburgh & London: A. Kincaid, W. Creech, T. Cadell; J. Balfour, T. Cadell; J. Balfour, T. Cadell, 1773, 1774, 1776. First Edition. Shaken, but intact, shelf wear and bumped corners, foxing throughout, else tight, bright, and unmarred. Full tree calf, gilt spine title on red leather labels, gilt spine compartments. 8vo. 490, 588, 466pp. Bookplate

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on ffep. Very Good+. Hardcover/Original Wraps. (#12069) \$2,500.00  
*Formerly owned by Oliver Sacks. Burnett's work, a landmark of historical linguistics, analyzes the structure of primitive and modern languages, arguing that mankind had evolved language skills in response to his changing environment and altering social structures. Burnett was the first to discover that primitive languages create unnecessarily lengthy words for rather simple concepts. He also traced the origin of modern European languages. Formerly owned by Right of Honorable Thomas Earl of Ha(d)dington. Thomas Hamilton, 9th Earl of Haddington, (21 June 1780 – 1 December 1858), known as Lord Binning from 1794 to 1828, was a Scottish Conservative statesman.*

27. Johnson, Samuel. **The Rambler [complete in two volumes]**. London: J. Payne and J. Bouquet, 1750-52. First Edition. Light shelf/edge wear, professionally rebaced retaining original boards, ownership plates and marks at pastedown and ffep, else tight, bright, and unmarred. Full leather binding, raised bands. fo. 1244pp. Woodcut decorative elements. Very Good. Hardcover. (#11226) \$7,500.00  
*From the library of Oliver Sacks [sold to him by Eric Korn]. Plates and marks of interesting prior owners. Three plates are mounted: [Sir] J. W. H. Brydges [Irishman]; noted Cleveland businessman, author, and scholar Munson Aldrich Havens; and the gift plate of Western Reserve College (now CWRU) indicating it was a gift of Munson (deaccessioned around the time of the merger with Case)*

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

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

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

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

28. Johnson, Samuel. **The Works of Samuel Johnson [Complete in 15 Volumes]**. Edinburgh: Bell and Bradfute, James McCliesh and Wm. Blackwood, 1806. Revised. Light shelf/edge wear, bookplates at front pastedown of each book, ownership signature (matching plate) at title page. else tight, bright and unmarred. Original full leather binding, gilt lettering. 12mo. Var. pag. Very Good. Hardcover. (#11592) \$1,250.00  
*Noted collection of works by Samuel Johnson (1709-1794), Johnson wrote numerous poems, plays, essays, and biographies, while also a literary critic, editor, and lexicographer. Edited by A. Chalmers. "Life of the Author" by Arthur Murphy.*  
*This set with an unusual history, as it was first owned by Major-General Sir Hugh McCalmont (9 February 1845 – 2 May 1924). An Anglo-Irish soldier (commanding the UVF), politician, and horseman. McCalmont lived at Abbeylands (a two-storey Victorian house in Whiteabbey) near Belfast, until it was set on fire by Suffragettes in 1914.*

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29. 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 book 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]*

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

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

31. 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) \$12,000.00

*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].*

32. LaVey, Anton Szandor; Church of Satan; Randall Alfred, former owner. **Unholy Trinity: (The) Satanic Mass LP ;**

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**The Satanic Bible ; The Satanic Rituals (Companion to The Satanic Bible)** recorded live at the Church of Satan, San Francisco (Vinyl). San Francisco, CA / New York: Murgenstrumm Stereo / Avon, [1968], 1969, 1972. First Issue LP / Paperback, First edition, First printings. Shelfwear and discoloration to jacket sleeve, mildly scratched on surface, otherwise very good. Original pressing of black vinyl LP, red, black and white with Baphomet image. (Typo with LaVey described as a "physical researcher" and not a psychical researcher on the rear cover and image of LaVey) Two paperbacks: mild shelfwear, creasing, toning, else tight, bright, and unmarred. Original wrappers on books in black and pink, image of LaVey on verso. All materials inscribed by the creator to the former owner. Very Good+. LP / Original Wraps. (#12055) \$2,500.00

*The Church of Satan was founded in 1966, under Anton Szandor LaVey's direction, emphasizing Satan as the symbol of personal freedom and individualism. The Satanic Mass: Recorded Live at the Church of Satan is the first released audio recording of a Satanic ritual by high priest Anton Szandor LaVey, recorded September 13, 1967 at Church of Satan headquarters, known as The Black House. The album was originally released as a vinyl LP in 1968, on LaVey's own label Murgenstrumm. It was reissued by Amarillo Records on June 21, 1995. The record album of readings in Satanic ritual and philosophy by the Church of Satan, called "The Satanic Mass," which contained material later to appear in their Satanic Bible (published in 1969). In spite of the title and a few phrases in Latin, this album did not deal with the traditional Black Mass. The Church of Satan's two Black Masses also use the French text of the Black Mass in Huysmans' *Là-Bas* to a great extent. Thus, the Black Mass found in *The Satanic Rituals* is a combination of English, French, and Latin. Further, in keeping with the traditional description of the Black Mass, all three also require a consecrated Host taken from a Catholic church, as a central part of the ceremony.*

*Side one of the album features an audio recording of the baptism of LaVey's daughter, Zeena. Side two features (pre-publication) excerpts from *The Satanic Bible* recited by LaVey over the music of Ludwig van Beethoven, Richard Wagner, and John Philip Sousa. Recorded at the Church of Satan, San Francisco, California, Friday 13 September, III Anno Satanas. One of 1,875 copies in the first pressing according to *The Church of Satan*. Collection also contains second duplicate record sleeve in better condition in mylar.*

*The Satanic Bible and the Satanic Rituals are the publication cornerstones of the Church of Satan's philosophy of the main Satanic tenets and the elemental (earth, air, fire, water) philosophies of the Church of Satan, in addition to ritual practices, created by Anton LaVey and his followers.*

*The Satanic Mass LP and the two books, "The Satanic Rituals and the Satanic Bible" are all inscribed by Anton LaVey to the former owner, Randall Alfred. All autographs of LaVey share the signature devil's tail of the Y in LaVey. Randall Alfred joined the Church of Satan in 1968 as a participant observer for research, and became a significant member. His report, *The Church of Satan* is a chapter in the 1976 book, "The New Religious Consciousness," edited by Charles Y. Glock and Robert N. Bellah. When Alfred confessed to LaVey that he'd joined for research, LaVey's response was that practicing deception in order to gain wisdom was perfectly in accord with church doctrine.*

*Satanic Mass: "To Randall, who has the grasp of might that the wizards of all ages make their standard! Rege Satanas--Anton Szandor LaVey, 31 Oct. III.a.S (Halloween). Stamped by former owner. Also includes clipping letter to the editor article about Satanism.*

*The Satanic Bible: "To Randall Alfred: Wizard and Priest, May your indulgences be many and your achievements great! Rege Satanas! Anton Szandor LaVey. 30 April V.a.S. (Walpurgis Nacht)*

*The Satanic Rituals: "To Randall, a dweller on the Rim. Anton Szandor LaVey. Fri. 13th July VIII." (Friday the 13th)*

33. [Lee, Jonathan], editor. **GSJ Gynosupremacist Journal [7 issues]**. Riverside, IL: Skye Publishing, 1974; 1976. Second Printing. Mild toning, minor shelf wear, else tight, bright and unmarred. Printed pink wraps, in blue and purple; mimeo. various pp. + illus [each volume]. Very Good+ in Wraps. Staplebound. (#11129) \$850.00

*"These stories are published for the enjoyment of adults who like to read about aggressive, dominant women." Skye (Publishing) is dedicated to encouraging women to be more aggressive sexually. Skye, to the best of our knowledge coined the term, "gynosupremacist literature." Independent fetish publishing house in the heyday of second wave feminism meant to stimulate dominance and authority for women and women relationships. Gender swapping and gender fluidity. Fiction featuring female domination and dominant, aggressive women, panties, face-sitting/smothering, sadomasochism, bondage, spanking, corsets, teasing, trampling, Early zine mimeograph, illustrating self-publishing and the underground literature trade. Explicit. One holdings listed in OCLC. Scarce.*

34. McMurray, Mark[ed]; Glaister, Donald [binder]. **The Numerology of Wood Type [Design Binding]**. New York: Caliban Press, 2020. Limited/Unique. Tight, bright, and unbound; dropspine box tight and clean. Full leather binding [see binder statement below], various papers; original spiral spine included in special void. 8vo. np. [44pp]. Limited to 100 numbered and signed copies. Printed with black, silver and red inks from Southern Ink Company on found, left over, and Numbered, limited edition, this being 5 of 100 in unique binding. Fine in Fine Archival Box. Hardcover. (#11393) \$6,000.00

*"Initially conceived as a way to document a growing collection of wood type which eventually filled some 53 cases with some 75 fonts. Then realizing that there was too much type (not a bad thing), for a single volume showing alphabets,*

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figures, punctuation marks, as well as whole words, I decided to devote the first volume to figures which is what printers generally call numerals or numbers. [prospectus]

Printed on various scrap papers found at Caliban Press over time. Canada, China, England, France, Germany, India, Japan, Mexico, Nepal, and Spain are all represented - including Papeterie St-Armand.

"The binding of *The Numerology of Wood Type* is made of goat skin with onlays of laminated mylar and sanded and painted aluminum on the front and back boards. There are also recessed areas on both boards with acrylic painted lines at some perimeter edges. The polished top edge is left otherwise untreated, showing the visual richness of the many types of paper. The headbands are woven silk. The paste-downs and flyleaves are painted cork paper. The binder's signature with gold dot is on the inside back board at the leather hinge.

*Numerology* was originally issued in a spiral binding with heavy paper covers. The covers are now bound in, front and back. In the spirit of McMurray's humorous approach to the book, the plastic spiral binder is included in the box and the perforations for the plastic binder are preserved on each page.

Mark McMurray has compiled a wonderfully designed collection of families of numbers from his collection. The text is almost without words, only numbers. Each page however uses these ten figures in such an inventive and often humorous way. There is a charming prospectus and a guide as well that are included at the end of the text.

The design for the binding is as simple and as complicated as the binary system. A1 and a0 on each cover is all there is. However these numbers are presented differently, subtly richly and with great care as to their design and positions. These forms and qualities are a mirror of the text within." [Artist Statement]

35. McPhee, John; Conoley, Gillian; Snyder, Gary; DeFrees, Madeline; Stafford, William; Eberhart, Richard [poetry and prose]; Robinson, Alan James [etching/engraving]; Fletcher, Erin [binder]. **Roadkills [Design Binding]**. East Hampton, MA: Cheloniidae Press, 1981. Limited Edition. Tight, bright, and unmarred. French-style find binding with laced-in boards, covered in hand-dyed goatskin, onlays in various goatskins, dark blue snakeskin, light blue carp, purple ostrich skin, embroidered elements in cotton floss, handmade papers from Hook Pottery; archival box covered in rose buffalo, blue goatskin, and raspberry boatcloth, handmade flies housed in compartments covered in orchid purple paper from Katie MacGregor. 4to. np. Illus. (b/w plates). Unique binding on Limited edition, this being Artist Proof 3 Fine in Fine Archival Box. Hardcover. (#10179) \$6,000.00

"The inspiration for this text came during fish trips Alan James Robinson took during college, in where he would often see roadkill on the side of the road. These animal deaths became the haunting wood engravings inside the text, which are paired with prose and poetry about roadkill.

I wanted to highlight one of the animals from the text on the cover of the binding. I chose the coyote because I was captured by the angle showcasing its long, lanky legs. The coyote is set against a hand-dyed background made to resemble gravel and the outline of a river in the area where Robinson attended college. The river is embroidered over a range of different animal leathers plus handmade paper." [artist statement]

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

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

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

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

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

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

37. Moore, Suzanne. **A . Musings (variant edition)**. 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. 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. fo. np [20pp]. Copy X. Fine in Fine Portfolio. Original Wraps. (#11430) \$4,250.00  
*"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]*

38. Morgan, Ffiona, Shekhinah Mountainwater, Kate Taylor, illustrator, with Lily Hillwomyn. **Daughters of the Moon Tarot**. Willitis, CA: Daughters of the Moon, 1984. First Edition. Light shelfwear, bent corner verso, else tight, bright, and unmarred. Title card in deck with rubbed center. Original purple and white pictorial wrappers. Complete die-cut circular card deck with black and white illustrations, uncolored, with verso blue and white. 88p. illus (b/w), 75 double-side illus. (b/w) cardstock round cards. Laid in sheet of instructions. Near Fine. Original Wraps. (#12050) \$550.00  
*"A Matriarchal Vision"... Daughters of the Moon was originally the Matriarchal Tarot, conceived at Samhain 9976 (October 1976). The tarot project, which has now spanned eight years in time, was created by a circle of womyn who were frustrated with using patriarchal tarot decks which did not serve our needs as an oracle. The belief system underlying the then-existing decks also failed to reflect our growing consciousness of womyn, race, class, and above all, goddess or women-identified spirituality."--Introduction. The original deck, as here, was intended for the owner to color or use paint-pen media. Each deck contains two cards of the Lovers, one of two women and another of two "beings"... (genderqueer). A very uncommon intersectional tarot deck created during the second generation feminist movement. Very inclusive representation (Indigenous, Black, and non-conforming gender) of the arcana, using non-traditional and matriarchal role models, or "feminaries."*

39. Mortimer, Ruth. **Three Haiku**. Sun Hill Press, 1996. Limited Edition. Bright and clean. Cut paper form (circle) with accordion fold structure, small pastepaper covered box, origami swan. 32mo. np. Limited edition of 175. Fine. Original Box. (#12128) \$75.00  
*"These three April haiku are from Ruth Mortimer's Haiku [Cambridge, Wayzgoose Press]. ... The keepsake was designed by Michele Cloonan. Elizabeth Reilly and Eliss Hyder covered the boxes with their own pastepapers. [jcolophon]*  
*Ruth Mortimer (1931-1994) was an American author, rare books curator and librarian, reknowned for her work at Harvard University and then Smith College (where first the special collections reading room and later the entire collection bear her name). From 1988 to 1992, Mortimer served as the president of the Bibliographical Society of America, the first woman to do so.*

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40. 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]*

41. 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*

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*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."*

42. 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.*

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

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

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

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

*The poem tells a story of Mary, a beautiful young Jewess neglected by her old husband but soon destined to lose her*



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virginal innocence. After the Lord sees Mary and falls in love, he sends the archangel Gabriel down to announce this to her. But before either of them can take matters further the Devil presents himself to Mary and, turning into a handsome man, seduces her. Gabriel drives him off and repeats the debauchery. After his departure, as Mary is lying contemplatively on the bed, God in disguise of a white dove descends upon her, and, despite her resistance, has its way with her as well.

Having been finally left alone Mary considers her position:

“Ah, what fun and games I’ve had today!

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

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

Together in a single day I’ve had

The devil, one archangel and the Lord!”

(Translation by A.D.P. Biggs, “The Goddyssey: or The Deviliad”. *Russian Literature Triquarterly*, No3, spring 1972). The text was published by Erazm Lukasz 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]

44. Raphael [Robert Cross Smith (1795-1832), pseudonym]. **The Astrologer of the Nineteenth Century; or, the Master Key of Futurity and Guide to Ancient Mysteries, Being a Complete System of Occult Philosophy. By the Members of the Mercurii: Raphael, The Metropolitan Astrologer; The Editor of The Prophetic Almanack; and Other Sideral Artists of First-Rate Eminence. The Seventh Edition, Supervised and Collected with Numerous Additions, by Merlinus Anglicus, Junior, Gent.** London: Knight and Lacey, [1825]. Seventh Edition [First Edition thus]. Boards rubbed and soiled, loose and shaken verso boards, chipping and cracking, printed paper label rubbed and worn, foxing throughout, unprofessional repairs, otherwise tight and sound, contents fine. Half marbled boards with printed paper label on spine (worn). Lacking all but one color plates. Former owner label. 8vo. xvi, 509pp.+illus from engravings, 1 color plate "Awful Appearance of a Spirit..." Very Good+. Half Calf. (#11300) \$1,500.00  
Robert Cross Smith (1795-1832), a former carpenter, was an English astrologer, writing under the pseudonym of "Raphael." He also referred to himself as the Royal Merlin. 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 *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. The name Raphael, one of the names given to one of the three archangels in the Old Testament, was used as Smith's pseudonym. *The Astrologer of the Nineteenth Century* covers, in quite dramatic prose, a multitude of occult topics in ten chapters, or "circles." Raphael contends that he believes firmly in astrology, fairly firmly in geomancy, and not much in magic rites, charms, or incantations. Includes many necromantic workings including a summoning spell for Oberon. (He only includes these last to satisfy "those who delight in the terrific, and the horribly sublime.") The book makes a range of arguments for the veracity of astrology, the most ingenious being that "the greatest rulers, and statesmen, and chiefs, of the present age" are part of a conspiracy. Formerly owned by Alfred Pearce, noted 19th century astrologer. Scarce.

45. Rawlings, Marjorie Kinnan; Weisgard, Leonard (illus). **The Secret River.** New York: Charles Scribner's Sons,

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1955. First Edition. Minimal shelf/edge wear, artist's signature on ffep, else tight, bright and unmarred. DJ shows very minor shelf/edge wear, hint of toning at spine, small closed tear at rear of head, else bright and clean. Brown cloth boards, white ink lettering and pictorial elements, brown paper leaves. Small 8vo. np. Illus. (black and white ink plates). Fine in Very Good DJ.. Hardcover.. (#4048) \$950.00

*First edition (with "A" on title page), signed by Weisgard on ffep. Published posthumously, it is understood that she and her editor held back publishing it hoping to expand it into a larger work. Richly illustrated by Weisgard, the story is lovely in its own right and was Rawlings only true "children's" book. Quite rare as Weisgard did not sign a great number of books; a very handsome copy.*

46. 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 Gemma 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]*

47. Schanilec, Gaylord. **American Crow: Report from Quarantine**. St. Paul, MN: Midnight Paper Sales, 2022.

Limited Edition. Tight, bright, and unmarred. Four flap case in black cloth with printed paper label; seven four-page, french-folded sections printed on gampi papers, with text handset in various typefaces; three multi-color wood engravings, and various other elements engraved, or cut in wood. Oblong 4to. np. Illus. (color and b/w plates).

Numbered limited edition. Fine. Hardcover Case. (#11800) \$3,500.00

*"During the first week of March 2020, as the novel covid virus blossomed in Manhattan, people from all over the world were gathered at the Lexington Avenue Armory, and across the street in the basement of the Saint Vincent Ferrer Church, to buy and sell books. Though the virus was on everyone's mind, few refused to shake hands, and there were no masks. A week later, when I returned to the Midwest, the storm had struck. The list of the dead was growing dramatically—everyone was masked—and everyone stood at a social distance...almost everyone.*

*I returned to rural Wisconsin where I found a matted crow feather in the wake of receding snow on the floor of Glen's Woods, and Glen had been dead for years. I made an engraving of the feather, set a few lines of type and printed, but the result did not feel right—it felt rushed and unresolved. I was feeling jumpy, like a needle across a scratch. I decided to embrace that feeling. Tossed by the relentless jolts of the news cycle, what began as a simple rumination on death evolved into a volume of illustrated concept journalism." [artist statement]*

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

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

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

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

49. 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]*

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50. 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 foredge level, edged with blue calf, lined with orange suede, black line, little red fish and lettering label on spine, accordion folded such that can be extended. 8vo. np. Illus. Fine in Fine Archival Box. Hardcover. (#11227) \$5,000.00

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

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

*Edited by Tennyson's grandson.*

*Kathy Abbott started bookbinding in 1989. She served a four-year apprenticeship in bookbinding and then gained an HND from the London College of Printing, followed by a BA (Hons) Bookbinding from Roehampton University.*

*Kathy is a partner of Benchmark Bindery, set up in 2009 with Tracey Rowledge.*

*She teaches Advanced level Fine Binding at the City Lit, London and conducts many workshops across the UK and overseas.*

52. 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. 8vo. 65pp. illus. (color, one foldout leaf). White boards with stamped title in red, and sketch in black. Full color glossy dj. 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.*

53. Various. **Collection of Genre Fiction Featuring Illustrations of Apes and Women [1890-1994]**. Condition varies, minimal shelf/edge wear to moderate, some light even toning, else tight, bright, and unmarred. All but one in printed wraps (some glossy, in color), one in black paper boards. Var. sizes (16mo-fo). Var. pag. Illus. (b/w plates). Very Good to Near Fine+. Hardcover and Wraps. (#12120) \$5,500.00

*55 titles, primarily adult/erotica, horror, noir, mystery, and science-fiction; in English, French, German, Spanish, Polish, and Russian; includes two non-fiction and four graphic novel or serial examples. Many pseudonymous or lacking complete publishing data. Detailed list of contents below.*

*The collection documents the enduring racialized fantasy of women menaced by apes, responding to colonialism and shifts in scientific understanding and popular culture during the nineteenth and twentieth centuries. European accounts of sexual relationships between apes and women, with abduction and rape themes, date back to at least the 11th-century in St Peter Damian's *De Bono religiosi status et variorum animatum tropologia* (1061) and his description of a Ligurian count cuckolded by a monkey (as told to him by Pope Alexander II!). John Donne's *Metempsychosis* (1633) includes an ape who seduces one of Adam's daughters; a later example is the femicide in Edgar Allen Poe's *Murders in the Rue Morgue* (1841) by an orangutan.*

*Gorillas were distinguished as a species in the 1840s; adult specimens were displayed for the first time in Paris in 1852; and Darwin's *Origin of the Species* was published in 1859. Growing popular fascination with the physical and evolutionary kinship of apes and human followed, and the more specific gorilla|woman "tale type" emerged: this collection includes many examples from the 1920s-1940s building on and responding to the narrative structure and popularity of the Tarzan stories (1912 onward) and King Kong (1933).*

*In the one hundred years of publishing represented, endless variations on the theme emerge, but the confusion or failure of moral and species categories continues. Men become apes, apes become men, doomed and violent romances with white women ensue. The protagonists change over time and across genre (travelogues, future noir, LGBTQ, S&M, occult) but the vocabulary of impenetrable jungles, dark Africa, and helpless/drugged/sleeping women persist. The visualization of apes and women is based on a number of extremely racist prototypes, notably sculptor Emmanuel Fremiet's *Gorilla Abducting a Woman* (1887) and his earlier, now destroyed, *Gorilla Abducting a Negress* (1859). Important early examples in this group include *Von einem Gorilla entführt* (Philadelphia, 1867; 1890) and *Tragedja odmłodzonej kobiety* (Krakow, 1929).*

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See Georges Dodds, "Monkey-Spouse Sees Children Murdered, Escapes to Freedom! [...]" *E.L.O.* 11-12 (2005-2006), pp. 73-96 and Marek Zgórnjak, et al. "Fremiet's Gorillas: Why Do They Carry off Women?" *Artibus et Historiae*, 27:54, (2006), pp. 219-37.

### CONTENTS:

#### Nonfiction:

Annan, David. *Ape: Monster of the Movies*. New York: Bounty Books, 1975. 25.5 cm, 93 pp.; cloth with orig. illus. dj, VG.

J.A. Richards, Inc. *The First Story Ever Told* [cover title]. New York, NY: Np, 1924. 18 cm, 26 pp.; trade cat. for a 20 vol. illus. "Library". Stapled pictorial wrappers. VG.

#### Fiction:

*Les Ardeurs de Zoé*. Paris: Collection Gauloise, [1926]. 18.5 cm, 48 pp.; no. 59(?) in this erotic novel collection, b/w illus. within, stapled color pictorial wrapper. No North American holdings in OCLC.

*The Ape Girl*. New York: Star Distributors, 1982. ST 18. 17 cm, 180, (12) pp.; text followed by 12 pp. of advertisements for S&M literature, toys, etc. "Looking up into his simian face, she felt a moment of fear, but it was too late to turn back."

Benjamin, Jack. *Sex Between People and Their Pets*. North Hollywood, CA: Barclay House, 1971. BH 7174. 17 cm, 187 pp.; previous owner's annotations, some damp stain; color pictorial wrapper, worn. G.

Berry, Bryan. *Dread Visitor*. London: Panther Books, 1952. PB 28. 18.4 cm, 127 pp.; color pictorial wrappers, rear wrapper lower corner lacking. Fair. "Earth is held in a cloak of terror when a dread visitor descends from the past."

Berthoud, Ferdinand. *Legs Parsons*. London: The Modern Publishing Company, n.d. (ca 1924-1925). 17.7 cm, 172 pp.; in color pictorial wrapper with illustration by Ellis Silas, wrappers very worn. Color advertisement for Oxo verso. No copies recorded by OCLC in North American institutions.

Braun, Lisa. *Captured*. First Niter Book. FN 239. Buffalo, NY: 1966. 16.5 cm, 159 pp.; color pictorial wrappers, ink annotation on rear wrapper. G. Not in OCLC, no copies found in the market.

Brown, Fredric. *The Dead Ringer*. New York: Bantam Books, 1949. BB 361. 16.2 cm, 212 pp.; color pictorial wrappers, sl faded, VG. "Murder Wears an Ugly Mask!"

Caval, Patrice. *Savage Breed*. Las Vegas: Playtime Books [Neva Paperbacks], 1964. 17.4 cm, 158 pp.; color pictorial wrappers. VG. *Carnival Noir*. "What good did it do here to try to be a gentleman? Obviously this kooky broad went for beasts ... So Steve let the beast in him take over."

Champsaur, Félicien. *Ouha: Roi des Singes*. Paris: Charpentier et Fasquelle, 1923 [22e mille]. 19 cm, 292 pp.; cover pictorial wrappers illustrated recto and verso with erotic variations on the woman and ape theme. Illustrations by Lucien Jaquelux (covers) and Edouard Chimot (head- and tailpieces). Text block and wrappers fragile and tones, with losses. From a recent review: "the thematic "missing link" between Burroughs' *Tarzan of the Apes* (1912) and Edgar Wallace's *King Kong* (1933)."

Dexter, John. *The Sin Veldt*. San Diego: Corinth Publications, 1966. 18 cm; 160 pp.; color pictorial wrappers. VG. "With Darvi on safari even the apes went ape!" One holding OCLC.

Diderot, Denis. *Les Bijoux Indiscrets*. Paris: Editions E.L., nd. [19—]. 18.5 cm, 252 pp.; unopened, color plates, color pictorial DJ in protective cover.

*Gamma: New Frontiers in Fiction*. Vol. 2, No. 5. North Hollywood, CA: Star Press, 1965. 18.3 cm, 127 pp.; stapled color pictorial wrappers, price in wax pencil on front cover, ink annotations on rear, heavily creased. Featuring a novel by Ron Goulart, "Nesbit," and a story by Ray Bradbury, "A Careful Man Dies."

Goulart's story is an unusual twist on the ape-man fantasy: Nesbit Belgraf is a racist megalomaniac recruiting an army to invade the US and turn it into concentration camps for Jews and Negroes. He's also the survivor of a brain transplant to a gorilla.

Gardner, Erle Stanley. *Perry Mason Solves the Case of the Grinning Gorilla*. New York: Pocket Books, 1973 [PB edition, orig. 1952]. 17.7 cm, 224 pp.; color pictorial wrappers with cover art from photography

Garland, Curtis. *El Yeti*. Selección Terror No. 117. Barcelona, Bogota, Buenos Aires, et al.: Editorial Brujuna: 1975. Cover illustration by Alberto Pujolar. 15 cm, 95 pp.; color pictorial wrapper rubbed with creases. G. No OCLC holdings in North America.

Hughes, Dorothy B. *The Decliate Ape*. New York: Pocket Book, 1944 [this 1947]. PB 422. 16.1 cm, 198 pp.; color pictorial wrappers, separating from endpapers at crown.

Има, Иво [Ima, Ivo]. *Похитители разума* [Pokhititeli razuma]. Np, nd. [Изд-во "М.Б."]. ca. 1940s. 15.3 cm, 187 pp.; novel followed by table of contents; in color pictorial wrappers, spine chipped with loss at head, small closed tear (1cm) to fore edge. 5 North American records in OCLC none on the market.

*Jason the Monkey*. Np: Stallion Publication, nd. 20.7 cm, 54 pp.; two b/w pls., illus. stapled red wrappers, light wear. *Psychiatry and bestiality pornographic fiction*.

Kenyon, Paul. [Kenyon Engle, Lyle]. *The Baroness: Flicker of Doom*. New York: Pocket Books, 1974. 17.8 cm, 222 pp.; 2 pp. color advertisement for Kent Menthol cigarettes bound in; color pictorial wrappers. VG. Cover illus. by Hector Garrido.

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Lorrain, Jean. *Le Crime des Riches*. Paris: Pierre Douville, 1905. 18.8 cm, 320 pp., [8] pp. illus. catalogue of Douville "nouveauautés"; in gray paper with color label tipped in. Cover illustration by Guillaume, at least two different versions were produced. Textblock uniformly toned, rear wrapper soiled. VG-

By the openly gay, Decadent author: "Un étude violente, sincère, presque toujours féroce, du monde aristocratique et gangrené qui peuple la Riviera. Ce livre est un acte d'accusation formidable contre la richesse qui engendre tous les vices et excuse toutes les tares..."

Marmor, Arnold. *The 13 Sinners*. Chicago: Camerarts, 1960. 18 cm, 128 pp.; color pictorial wrapper. "The 13 sinners, all marked for death!"

Mercier, Mario. *La Cuvée de Singes*. Paris: Editions Civilisation Nouvelle, 1970. 20.8 cm, 189, [5] pp.; pictorial wrappers, photomontage by Denise Miège [Simansky]. Wrappers worn and starting at spine. Printed by Simansky, a poet and author of women's erotica.

*Monkey Business. Adults Only*. Np (California?), Nd. (ca. 1970s). 16.8 cm, 191 pp.; 16 color pls., 9 b/w pls.; color pictorial wrappers. Pseudo-scientific bestiality with low-key (by current standards) photography of women and animals.

Oslow, John, Rev. [Pseudo.]. *Von einem Gorilla entführt*. Philadelphia: Old Franklin Publishing House, 1890. 23 cm., 61 pp.; 4 b/w pls. with captions, all signed EBB, toned, final 5 leaves with turned corners; faded pink pictorial wrappers, chipped.

German language edition of the novella "Captured by a Gorilla" first published in English and French (simultaneously?) in 1867. This edition is not recorded in OCLC, orig. editions exceedingly rare, one each at the NYPL (Eng.) and Library of Congress (Fr.). Purporting to be a kidnapping story told by Dr. Livingstone, explicitly refuted by him when he found out about the book.

Owen, Dean. *Konga*. Derby, CN: Monarch Books, 1960. MM 604. 18 cm, 144 pp.; color pictorial wrapper creased, spine splitting with some losses. Fair. Based on, and released at the same time as, the eponymous sci-fi horror film; original story and screenplay by Aben Kandel and Herman Cohen. Few institutional holdings in OCLC.

Peters, Jack. *Erica's Erotic Fantasy*. Chatworth, CA: Publisher's Consultants, 1977. *Secretary Lust Series-104*. 17.5 cm, 192 pp.; textblock toned, pictorial wrappers tight and clean. Not found in OCLC.

Reed, David V. *The Whispering Gorilla*. [London]: [World Fantasy Classics] and [Sydney Pemberton], 1950. 18.2 cm, 159 pp.; color pictorial wrappers, lower edge with crease starting. VG-. "The whole of the dark continent is terrorised by a gigantic gorilla, a gorilla who is not a gorilla, but a man."

Saxon, Vin. *Ape Rape*. San Diego: Rapture Books, 1964. RB 202. 16.7 cm; 160 pp.; color pictorial wrappers lightly worn at edges. Not in OCLC.

Saxon, Vin. *Caged Lust*. San Diego: Rapture Books, 1967. 17.6 cm; 158 pp.; color pictorial wrappers, with small diamond holepunch to front cover, textblock toned. A new printing of *Ape Rape*, names changed and different wraps. Not in OCLC.

Vigny, Benno. *Tragedja odmłodzonej kobiety (Nell John)*. [Krakow], [Lwow], et al.: "Lektor" Instytut Literacki, 1929. First Polish Edition. 19 cm, 197 pp.; in color pictorial wrappers by "J. St. Kilian", worn at foot and lower edge. Originally published in German as *Nell John. Der Roman einer Verjüngten (Nell John, The Tale of a Rejuvenated Woman)*.

No OCLC records outside of Poland.

Whitmore, Linda. *The Frantic Teeny-Boppers*. Brooklyn, NY: Libertine Books, 1970. LR 205. 17.6 cm, 191 pp.; pictorial wrappers creased and sl. faded. G. Not in OCLC.

Williams, J.X. *Black Mass Minx*. San Diego: Phenix Publishers, 1967. *Late-House Library*. LL 708. 16.2 cm, 192 pp.; color pictorial wrappers, price marked recto and verso, otherwise VG. Not recorded in OCLC. Protagonist is Jason January, an occult bookstore owner!

Williams, J.X. *Mistress-At-Large*. San Diego: Phenix Publishers, 1968. *Pleasure Reader*. PR 138. 17.8 cm; 159 pp.; color pictorial wrappers. VG. "Absolutely everybody went ape for her!" One record in OCLC.

Williams, J.X. *The Unsuccessful [sic] Swap*. San Diego: Phenix Publishers, 1968. *Companion Book*. CB 588. 17.7 cm, 159 pp.; color pictorial wrappers, rear wrapper creased at corner. "She had to escape the rapacious ape!"

Graphic Novels and Serials:

Kirby, Jack. *The Sandman*. Vol. 2, No. 3 (July 1975). New York: DC Comics [National Periodical Publications], 1975. 19 [i.e. 38] pp.; thumbled with creases, starting to fray at corner.

*El Libro Rojo*, No. 402. (*La Cabeza Del Mono*). México: Novedades Editores, 1978. 15.2 cm; color pictorial wrappers. VG.

*Sensacional de artes marciales*, No. 70. (*El Discípulo del Mono Ebrio*). México: Editorial Ejea, 1993. 15 cm, 95 pp.; color pictorial wrappers, color comics. VG.

*Startling Detective Adventures*. Vol. 5, No. 26 (July 1930). Louisville, KY: Fawcett Publications, 1930. 28.3 cm, 98 pp.; profusely illustrated with color pictorial wrappers, spine rubbed with minor loss at foot and crown. G. "Michigan's Gorilla Murderer." Scarce.

Poetry:

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Bernard, Kenneth. *The Baboon in the Nightclub: A Poem*. Santa Maria: Asylum Arts, 1994. 21.5 cm, 71 pp. B/W cover illustration. Near fine.

[Healey, Greville Giles]. McDill, Alexander. *Musings on Big Sur Women and One Ape*. Monterey, CA: Angel Press, 1979. 20.8 cm, 45 pp.; cover design by Pousel Productions. Overstrom House, Big Sur.

Voss, Fred and Joan Jobe Smith. *The Honeymoon of King Kong & Emily Dickinson*. Albuquerque, NM: Zerx Press, 1993. 21.5 cm, 41 pp.; chapbook, ed. of 300; stapled pictorial wrappers, illus. throughout.

54. Warren, Jim [ed]. **The First Two “West Coast Computer Faire” Conference Proceedings [1977 and 1978]**. San Francisco, CA: Computer Faire, 1977-1978. First Edition. Minor shelf/edge wear, else tight, bright, and unmarred. Yellow and green printed paper wraps, black in lettering and decorative elements. 4to. 334; 505pp plus adverts. Illus. (b/w plates). Near Fine in Wraps. Original Wraps. (#11086) \$2,750.00

*The First West Coast Computer Faire has been called “one of the most significant events in the history of personal computing.” [www[dot]computerhistory[dot]org/tdih/april/15/]. An unexpectedly large crowd of some 12,000 attended and saw the introduction of three of the most popular personal computers of the time: the Apple II, the Commodore PET, and the Radio Shack TRS-80. Steve Jobs was photographed demonstrating the Apple II, which his partner Steve Wozniak had barely completed in time for the show. The Proceedings contain some 100 articles and tutorials on 25 aspects of personal computing along with numerous advertisements.*

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

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

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

*Articles in the 1977 edition include:*

*“Robots You Can Make for Fun and Profit” by Frederik Pohl*

*“The 1940s: The First Personal Computing Era” by Henry Tropp*

*“The Unforgettable Next Two Years” by Ted Nelson*

*“Computer Power to the People” by David H. Ahl*

*“The Potential of Microcomputers for the Physically Handicapped” by Peter J. Nelson and J.G. Cossalter*

*“Roaming Around in Abstract 3-D Spaces” by Tom DeFanti, Dan Sandin and Larry Leske*

*“A Pipe Organ/Micro Computer System” by Jef Raskin*

*“Community Memory — a ‘Soft’ Computer System” by Lee Felsenstein*

*“Sharing Your Computer Hobby with the Kids” by Liza Loop*

*“Use of a Personal Computer in Engineering Education” by Roger Broucke*

*“Home Text Editing” by Larry Tesler*

*“The New Microprocessor Low Cost Development Systems” by Phil Roybal.*

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

*“Significant Personal Computing Events for 1978” by Adam Osborne*

*“Introduction to Personal Computing, a Beginner’s Approach” by Robert Moody*

*“Microcomputer Communication for the Handicapped” by Tim Scully*

*“The Design of a Voice Output Adapter for Computer” by William Jolitz*

*“Ambitious Games for Small Computers” by Larry Tesler*

*“People’s Capitalism: The Economics of the Robot Revolution” by James S. Albus*

*“Communication Protocols for a Personal Computer Network” by Ron Crane*

*“Bringing Computer Awareness to the Classroom” by Liza Loop*

*“An Introduction to Programming in PASCAL” by Chip Weems, and many more....*

55. Whitman, Walt; Glaister, Don [binder/artist]. **Complete Instructions: excerpted from the Preface of Leaves of Grass, 1855 edition [Artist Book]**. Tucson, AZ: Foolsgold Studio, 2022. Limited Edition. Tight, bright, and unmarred. Black leather binding with onlays, cherry veneer wooden pages, collages of paper, metals, Mylar, and acrylic paint. Small fo. np. Edition of 15 variants, 1 deluxe artist's proof variant, 1 prototype, and 1 variant saved for fine binding, this being number 4. Fine. Hardcover. (#10967) \$5,000.00

*“The text is taken directly from the Preface, intact without breaks or rearrangement. Complete Instructions is conceived, edited and produced as a response to social and political American life in the early 21st century, with*

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guidance by Walt Whitman from the middle of the 19th century. The visual concepts, materials and techniques developed and employed in the edition are primarily of our time, while acknowledging the time, vision, genius and humanity of Whitman. Each page of text is followed by a page spread which visually relates to that text, then the next page of text, visual page spread and so on. Complete Instructions is designed and produced by Donald Glaister. Letterpress printing was done by Jessica Spring at Springtide Press, the abaca paper was made by Tom Balbo at the Morgan Conservatory. Suzanne Moore gave invaluable consultation and guidance and Camille Botelho offered her skilled hands and eyes." [artist statement]

56. Wilson, Michelle. **Chacaltaya**. Rocinante Press, 2011. Limited Edition. Tight, bright, and unmarred. Handmade linen paper, linoleum block prints, hand cutting, Coptic binding, inkjet print, artist made clamshell; text is printed in Book Antigua, on a separate colophon page, frontal text is in Spanish, with translation and description in English on the reverse. Small 8vo. np. Illus. (b/w). Fine in Fine Drop-Spine Archival Box. Original Wraps. (#11432) \$950.00  
*"Through paper cutting, Chacaltaya documents the disappearance of Bolivia's Chacaltaya Glacier, from its size measured in 1940, to when it vanished completely due to global warming in 2009, a few years prior to the prediction of its disappearance. It stresses South America's need for fresh water, which for many people comes only from glacial runoff during a portion of the year. The cut paper creates an emptiness in the book, echoing the void in the Andes where once there was a source of fresh water."* [artist statement]  
*"My work takes the form of paper, installations, sculptures, prints, artist books, collages, and social practice interventions, all based on handmade paper I make myself. This paper is typically from plants I grow myself, or invasive plants I harvest, for which my studio practice becomes a means of clearing habitat space for native ecology. Paper is traditionally considered a substrate; however in my work the very fibers of it's making transcend this to become signifier, content, documentation of history and place, and embodiments of site-specificity. The plants I gather manifest records of seed migrations, weather patterns, soil conditions, climate change and other intersections between humanity and the natural world. These manifestations in paper become a lens to view the greater world, and serve as an impetus to storytelling."* [artist statement]

57. 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).*