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Boston ABAA Book Fair [Very] Long List 2023

1. **19th century printed prayer card, S. Petrus [St. Peter]**. c.19th century. Single cut leaf handcolored engraving prayer card, appears to be cut and numbered. Very Good+. (#10204) \$75.00
Early printed prayer card specimen, handcolored. Religious ephemera.

2. 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.

3. Ademakinwa, J.A. **Ife, Cradle of the Yoruba - Part II**. Nigeria, 1958. First Edition. Toned throughout. Tight, bright, and unmarred. Very Good+. Original Wraps. (#11449) \$350.00

The central focus is the city of Ile-Ife; the author, the late J. A. Ademakinwa, was an Ife indigene. He puts the mythologies and traditions of his people to good use to speak to a host of subjects." . . . "Ademakinwa's book fulfills the goals set out by the author, conveying ideas to understand historical events within the idioms and conception of history by his own people. It links rituals with mythologies to explain events and phenomena. It explains the formation of Yoruba customs and culture in combination with traditional accounts that tell us about Yoruba history and culture. The book deals primarily with a past that is no more, that very distant time not covered by scientific explanations but by mythologies. In this sense, the myths are valid within the rubric of traditional stories. The book is the history of Ife and the Yoruba; as a body of impressive myths about the past; and as the memory of a different age." -Toyin Falola University Distinguished Teaching Professor Jacob and Frances Sanger Mossiker Chair in the Humanities The University of Texas at Austin

J. A. Ademakinwa is believed to have been born in Ile-Ife sometime in 1894 according to the Yoruba traditional method of age calculation in the absence of official birth registry records. He was among the earliest Ife indigenes to embrace the Christian faith. As a result of this conversion, he was admitted to the CMS Primary School, Aiyegbaju, Ile-Ife. His brilliant performance at the school earned him a scholarship to the prestigious St. Andrew's College, Oyo from where he graduated in 1918. Upon graduation, he taught in several schools in the Old Western Region of Nigeria before moving to Lagos in 1928 where he continued his teaching career and eventually retired. During a teaching tenure at Ijebu-Ode, he met a fellow teacher and an indigene of the town, Victoria Abosede Oluyemi-Wright whom he later married in Lagos in 1930. The union was blessed with six children. J. A. Ademakinwa was one of the founding members of the Yoruba Research Council. Between the early 1940s and late 1960s, he was a regular contributor to major Lagos-based newspapers as well as Radio programs. He was also the author of The History of St. Andrew's College, Oyo and The History of Christ Apostolic Church (both written in Yoruba language).

Sacred scriptures and teaching of the Yoruba religion of Ifa. The Yoruba people live on the west coast of Africa in Nigeria and can also be found in the eastern Republic of Benin and Togo. The Grand Priest of Ifa, the Babalawo or

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Iyanifas are the Priests and Priestesses of the Ifa Oracle that receive and decode the meaning of the divine messages contained in the Odu Ifa Parables that are transmitted to them using a divination chain known as Opele or the sacred palm or kola nuts. The Ifa priests and priestesses retain and memorize the spiritual corpus to pass down to ancestors threatened by colonization. The Odu Ifa is such verse and scripture. Oyeku Meji is the 15th odu, the sacred container or deity. Scarce.

4. Atherton, Jeffrey; Kelm, Daniel [binder]. **Black-letter: an Interpretation of Events Relating to the Time and Presence of Johann Gutenberg [Artist Book]**. Marina del Rey: Bieler Press, 2000. Limited Edition. Tight, bright, and unmarred. Quarter bound, dark grey cloth spine, greyblue cloth boards, inset image (collotype, made from the glass plate), dark green endpapers. Small fo. 41pp. Illus. Numbered limited edition of 146 copies, this being 30 with an additional 26 lettered deluxe copies. Signed by the author and the printer, Gerald Lange. Fine. Hardcover. (#11352) \$1,500.00

Binder's copy, from the library of Daniel Kelm.

"An interpretation of events relating to the time and presence of Johann Gutenberg...a speculative examination based on the extant Gutenberg research and historical studies of the time period [and] fashioned as a pre-World War I bibliographic ghost" [Prospectus]

5. Baker, Cathleen; DePol, John; Glaister, Donald [binding]. **Endgrain Design and Repetitions: The Pattern Papers of John DePol. [Design Binding]**. Tuscaloosa/Tucson: The Legacy Press, 2000. Limited Edition. Tight, bright, and unmarred. Black polished goat skin binding, silk headbands, painted to the edge paper doublers, wood veneer inlay and acrylic paint, onlaid strips of goat skin applied across both boards and spine. 8vo. 154pp plus specimens. Illus. (b/w plates), tipped in specimens in mono colors. Numbered limited edition, this being 111 of 130. Binder's signature inside rear board. Fine in Fine Drop-Spine Archival Box. Hardcover. (#11431) \$5,500.00

"The binding is a reflection of the spirit of the text within. DePol has created gem-like designs made to be printed in many configurations and still make sense together. The binding features an invented wood veneer pattern that is applied right side up, upside down, and reversed to make interesting compositions on both boards. The painting between the pattern elements is a reference to the humanity of DePol and his work." [artist statement]

6. 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.

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

Neat, professional repair to the inner joints and hinges by Sean Richards. Beginning in Chapter IX, "Natural Causes of Lycanthropy," an early owner has affixed old press clippings about child murders to approx. eight pages of text (in such a way that the printed text is still legible) and added some relevant notes in neat ink and pencil. The striking binding is much brighter and cleaner than typically found. Overall, a very handsome copy. The first major study of the myths and legends regarding werewolves and lycanthropy from ancient times to the Victorian era. Baring-Gould's status as an Anglican Priest and his widely varied skills, experiences, and academic interests allowed him to create one of the definitive texts on lycanthropy, reviewing mythology, history, medical and sociological influences, and literature pertaining to werewolves and related phenomena. Rev. Sabine Baring-Gould (1834-1924) of Lew Trenchard in Devon, England, was an Anglican priest, hagiographer, antiquarian, novelist, folk song collector and eclectic scholar. His bibliography consists of more than 1240 publications. In one of the most cited texts on lycanthropy, "Baring-Gould

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treats the phenomenon of the werewolf as a psychological aberration, as essentially a delusional state. Baring-Gould treks into the shadowy world of crimes vaguely connected to werewolves, including serial murders, grave desecration, and cannibalism." (Coleman) At first search, no copies of this edition held in US institutions (Worldcat). A scarce book generally and arguably rare in as handsome condition as found here.

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

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

On the inside I tried something new. I have taken the two lines:

'He open'd it and taking off the cover

He straight perceived himself to be my lover'

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

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

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

9. Baskin, Esther; Baskin, Leonard [Illus]. **Creatures of Darkness**. Boston: Little, Brown and Company, 1962. First Edition. Minor shelf/edge wear, touch of sun at the spine, gift inscription at ffep, else tight, bright, and unmarred; DJ shows light shelf/edge wear, priceclipped, light even toning, else bright and clean. Orange cloth boards, gilt lettering. 8vo. slim, np. Illus. (b/w plates). Signed by Baskin at the title page. Near Fine in Very Good- DJ. Hardcover. (#11517) \$125.00

Nocturnal animals with accompanying text. Leonard Baskin (1922-2000) was a renowned artist (sculptor, illustrator, printer, and graphic artist), writer, teacher and general polymath.

10. Baskin, Leonard [artist]. **Hosie's Aviary: Words mostly by Tobias Baskin & Lucretia, Hosie & Lisa Baskin**. New York: Viking Press, 1979. First Edition. Tight, bright, and unmarred; DJ shows light shelf/edge wear, two small closed tears at top rear. Bound in green cloth in color with L.B. initials on cover, glossy pictorial dust jacket. Signed by Baskin on the front free endpage. Near Fine+ in Very Good Dustjacket. Hardcover. (#11500) \$150.00

A companion volume to his Caldecott Honor Book "Hosie's Alphabet," includes Baskin's illustrations of birds with poetic verse.

11. 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

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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.

12. Baskin, Leonard; Marquesess, John E. (intro). **Ars Anatomica: A Medical Fantasia - Thirteen Drawings.** London: Editions Medicina Rara/Curwen Press, 1972. Limited Edition. Bright and unmarred. Slipcase shows minor/moderate shelf/edge wear, scuffing, leather bookmark with fold lines, plates slightly scuffed on upper and lower, transfer on title page, else tight and clean. fo. [7] + 13pp. 13 loose plates. Numbered limited edition, this being 1126 of 2500. Signed by the artist on colophon. Fine in Very Good-.. Loose Plates in Portfolio.. (#10898) \$425.00
An exceptional set of prints reproducing Baskin's pen and ink drawings and printed on Bugra laid paper [showing the private watermark of Editions Medicina Rara [two snakes wrapped around a tree]. Leonard Baskin (1922-2000) was a renowned artist (sculptor, illustrator, printer, and graphic artist), writer, teacher and general polymath.

13. Baskin, Leonard. **Bird Etching [Artist Proofs on Paper and Vellum].** nd. Proof Print. Bright and clean. Printed in black on paper and vellum. Sheets 7.5x6.5"; image 6x5". Etching. Notations, inscriptions, and both signed by artist. Fine. Original Prints. (#10694) \$1,200.00
Paper iteration never mounted. Vellum professionally mounted in flap custom matte. From the Gehenna book Capriccio. Exquisite etching in two states. From the collection of Robert & Jeanne Quigley, both friends of Baskin. Robert was a superb woodworker and made woodblocks for Leonard's prints and sculpture.

14. Baskin, Leonard. **Crow Skull [Artist Proof].** 1995. Proof Print. Bright and clean. Printed in black ink. Sheet 13x15"; image 9x6.5". Etching. Notations. Signed by the artist. Fine. Original Print. (#10717) \$750.00
Never mounted. From the Gehenna edition of the Oresteia. From the collection of Robert & Jeanne Quigley, both friends of Baskin. Robert was a superb woodworker and made woodblocks for Leonard's prints and sculpture.

15. Baskin, Leonard. **Demons, Imps, and Fiends.** Northampton, MA: Gehenna Press, 1976. Limited Edition. Tight, bright, and unmarred. Marbled paper boards, black leather spine label, gilt lettering. 4to. np. Illus. (b/w plates). Numbered limited edition, this being 131. Signed by Baskin. Fine. No DJ, as Issued.. Hardcover. (#11511) \$650.00
"450 copies of this book were printed on various interesting papers during the autumn of 1976. The pressman was Harold McGrath." Bound by Gray Parrot.

16. Baskin, Leonard. **Fancies, Bizzareries & Ornamented Grotesques [Froned Crow] [Second State Artist Proof].** Madrid, [nd. circa 1988]. Proof Print. Bright and clean. Sheet 15.5"x9.5"; Image 7x4.75". Etching. Notation and signed by artist. Fine. Original Print. (#10700) \$375.00
Never mounted. From the collection of Robert & Jeanne Quigley, both friends of Baskin. Robert was a superb woodworker and made woodblocks for Leonard's prints and sculpture.

17. Baskin, Leonard. **Fancies, Bizzareries & Ornamented Grotesques [Opened Fantasy] [Artist Proof].** Madrid, [nd. circa 1988]. Proof Printing. Bright and clean. Sheet 15.5"x9.5"; Image 9x3.75". Etching. Notation, inscription, and signed [twice] by artist. Fine. Original Print. (#10691) \$450.00
"For Rob, /s/". From the collection of Robert & Jeanne Quigley, both friends of Baskin. Robert was a superb woodworker and made woodblocks for Leonard's prints and sculpture.

18. Baskin, Leonard. **The Raptors and Other Birds.** New York: Pantheon, 1985. First Edition. Minimal shelf/edge wear, else tight, bright, and unmarred; DJ shows minor shelf/edge wear, else bright and unmarred. Beige cloth boards, gilt lettering, frontispiece. 4to. 105pp. Illus. (color and b/w plates). Signed by Baskin at ffep and title page, rfep shows Baskin's mailing address and the like in his hand. Fine in Near Fine Dustjacket. Hardcover. (#11508) \$200.00
Preface by S. Dillon Ripley. Commentary by Jose Yglesias. Laid in color print of the DJ cover image.

19. Baskin, Leonard. **Three Iterations of Iris Etchings [color studys] [Artist Proof].** [nd]. Proof Print. Bright and clean. three images printed on a single, folded sheet (two on one side, one on the other), one print b/w, one in green and red on the block, one hand colored. Sheet 10.5x13"; images 2.5x8.5". Etching. Notation, inscription, and each page signed by artist. Fine. Original Print. (#10696) \$750.00
Never mounted. Wonderful colors and coloring. From the collection of Robert & Jeanne Quigley, both friends of Baskin. Robert was a superb woodworker and made

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woodblocks for Leonard's prints and sculpture.

20. Batak people of Lake Toba region of North Sumatra. **Sumatran Batak divination manuscript book [Pustaha] [Indigenous; divination; Shamanism].** Indonesia, Early to mid-20th century. Unique. Boards stained with natural pigments, wear to extremities, spotting to wood boards, although in remarkable condition, dark staining to edges. (Two-sided) panel concertina fold; fastened on handcarved bone original boards with lizard sculptural relief; inscribed and drawn on smoothed and pressed; ~closed, measures 9cm x 7.5cm x 5.5cm. Opened 90cm in length.; illustrated. Handwritten in red and black ink pigments. Very Good+. Hardcover. (#11340) \$1,250.00
The 'pustaha' [named by the Batak people of interior province of northern Sumatra, Indonesia] are manuscript books constructed and composed by their "datu" or magicians and healers. Origins of the pustaha remain somewhat clouded to non-indigenous research, although, records of provenance date to the 18th century. The Batak people settled mainly in the Lake Toba region of North Sumatra, and included three dominant dialects: Toba, Angkola, and Mandailing. "The datu used three essential ritual objects: a magic staff, his medicinal horn, and a bark divination book (pustaha). The text runs parallel to the folds in the bark and is read horizontally from left to right and contain black and red drawings. Batak books use a script that is related to southern Brahmi of India and ancient Javanese writing systems. Like Sanskrit, it is syllabic in nature, and it is widely believed to derive from Sanskrit. The texts deal with divination, magic, and medicine. They could be used to determine auspicious days for ceremonies or new endeavors, or for reference when casting spells, influencing the weather, finding lost objects, diagnosing illness, or prescribing medicine. In addition to appearing in books, writing is found on other ritual objects."--Bookseller.

The books themselves are frequently made with alim tree-bark; written and illustrated with other natural ink pigments. The pustaha is significant for the Batak, as the texts are idiosyncratic to the datu, meaning they are didactic tools for apprentices, but also for members of the community to interpret important decisions and advise on community issues, as reconciled by the datu. The books are often written in note-like script. The script is almost illegible for most members of the community, and indecipherable to Western scholars, however the syllable script is thought to be derived from East Indian Sanskrit or to some scholars, Indian Palava script. Many contemporary pustaha (as this specimen is most likely) were made and sold to tourists of the region, as well. The content of the books vary, but generally are divination books, including diagnosis of illness, protective/destructive magic, and acts of cult. Many of the books are also astrological in nature and contain solar and lunar charts and tables, and in the case of this particular pustaha, which contains animistic figures. This book features a carved lizard in high relief on one of the boards with carved decorative elements, which is associated with fertility and fertility rites. Many of the figurative illustrations in the book [a spirit] [a god/goddess figure] [wheel] [star][scorpion and bird], also allude to creation myth, as the 'tendi' manifestation of 'life' and 'death' represented these symbols. The text is inscribed and illustrated on both sides of the bark. Although colonized by the Dutch government in the 19th century, many Batak people retain indigenous religious beliefs, although increasingly marginalized. Similar to the magical amate bark books of San Pablito, Puebla, Mexico. An exceptional and critical book for Indonesia history and culture. This copy in particular with bone carved boards, rather than alum tree boards.

Voorhoeve, P. "Batak Bark Books," *Conservator, University of Leiden, John Rylands Library and the Manchester University Press, 1951.*

Teygeler, Rene. "Pustaha. A Study into the Production Process of the Batak Book," 1993.

21. Belloff, Mindy. **Hester. Emma. Sonia. Joni. Annie. Tracy: A Postmodern Discourse.** New York: Intima Press, 2021. Limited Edition. Tight, bright, and unmarred. Standard edition aqua blue leather spine with letterpress printed paper cover boards, custom box in red cloth with unique center opening, printed and designed by Mindy Belloff, sewn and bound by Celine Lombardi. Small 4to. Limited edition of 32 (26 Standard; 6 Deluxe), signed by the artist. Fine in Fine Archival Box. Hardcover. (#11097) \$7,500.00
"Hester . Emma . Sonia is a feminist reading of the three literary classics. The volume gives voice to the main female characters, Hester Prynne, Emma Bovary, and Sonia Marmeladov, and presents multiple voices in dialogue. The subtitle, Joni . Annie . Tracy, highlights contemporary singer-songwriters Joni Mitchell, Annie Lennox, Tracy Chapman and other favored musical artists including Janis Joplin, Etta James, Leon Russell, Paul Simon, Mary J. Blige, Laurie Anderson, and others, whose poetic lyrics provide commentary in the margins. Text of philosophers, writers, and poets such as Simone de Beauvoir, Virginia Woolf, Karen Horney, Jean-Paul Sartre, Julia Kristeva, Rainer Maria Rilke, William Blake, and Arthur Rimbaud, are incorporated into brilliant typographical designs, deconstructing the original narratives. A selection of text is in Latin, French, and Russian. Numerous reproductions of artworks: paintings, drawings, and photographs from earlier in the Artist's 40-year oeuvre, along with recent drawings and calligrams, adorn the pages. Additional references are made to contemporary issues including Covid-19 and Black Lives Matter protests. The three sections are abridged and combined into one volume, reframed to create a critical dialog in the 21st-century. The resulting layered narrative recontextualizes the stories, bringing additional voices to the fore." [artist statement]

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22. Belloff, Mindy. **Hester. Emma. Sonia. Joni. Annie. Tracy: A Postmodern Discourse.** New York: Intima Press, 2021. Limited Edition. Tight, bright, and unmarred. Deluxe edition aqua blue full leather cover of Sokoto goat with red leather spine, black raven images foil-stamped, and gray leather onlay. Title foil-stamped on fine Cowley's vellum calfskin, sewn and bound by Celine Lombardi. Small 4to. Limited edition of 32 (26 Standard; 6 Deluxe), signed by the artist. Fine in Fine Archival Box. Hardcover. (#11447) \$9,500.00
"Hester . Emma . Sonia is a feminist reading of the three literary classics. The volume gives voice to the main female characters, Hester Prynne, Emma Bovary, and Sonia Marmeladov, and presents multiple voices in dialogue. The subtitle, Joni . Annie . Tracy, highlights contemporary singer-songwriters Joni Mitchell, Annie Lennox, Tracy Chapman and other favored musical artists including Janis Joplin, Etta James, Leon Russell, Paul Simon, Mary J. Blige, Laurie Anderson, and others, whose poetic lyrics provide commentary in the margins. Text of philosophers, writers, and poets such as Simone de Beauvoir, Virginia Woolf, Karen Horney, Jean-Paul Sartre, Julia Kristeva, Rainer Maria Rilke, William Blake, and Arthur Rimbaud, are incorporated into brilliant typographical designs, deconstructing the original narratives. A selection of text is in Latin, French, and Russian. Numerous reproductions of artworks: paintings, drawings, and photographs from earlier in the Artist's 40-year oeuvre, along with recent drawings and calligrams, adorn the pages. Additional references are made to contemporary issues including Covid-19 and Black Lives Matter protests. The three sections are abridged and combined into one volume, reframed to create a critical dialog in the 21st-century. The resulting layered narrative recontextualizes the stories, bringing additional voices to the fore." [artist statement]
23. 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]
24. 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]
25. [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.
26. **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

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

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

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

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

27. 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.

28. Bringhurst, Robert [trans]; Wagener, Richard [illus]; Kelm, Daniel [binding]. **The Fragments of Parmenides & an English translation Parmenides [Artist Book].** Berkeley, CA: Editions Koch, 2004. Limited Edition. Tight, bright, and unmarred. Full black leather binding, in blind lettering and decorative elements, burgundy endpages, frontispiece. fo. 64pp. Illus. [colored plates]. Numbered, limited edition of 120 plus lettered deluxe edition. Signed by Koch, Wagener, and Bringhurst. This copy belonged to the binder and is a variant, bound in full leather as the deluxe, but lacking suite of plates and issued box. Fine. Hardcover. (#11321) \$3,000.00

Translated by Robert Bringhurst; illustrated by Richard Wagener.

"The text is comprised of all twenty Greek fragments, varying in length from a only few words to 66 hexameters, of a poem composed by Parmenides almost 2,500 years ago in southern Italy. For this project, Peter Koch commissioned Dan Carr to create a new typeface that balanced the lyricism and movement of the handwritten poem and the formality of a carefully-made inscription. Parmenides Greek, the foundry face designed, cut, and cast by Carr at the Golgoonooza Letter Foundry, is accompanied by Diogenes Greek, a digital face designed by Christopher Stinehour. Printed in Greek on the left with the translation by Bringhurst on the facing page. Greek text handset in Parmenides Greek at the press by Richard Seibert, Robert Bringhurst, and Peter Koch; English text set in Monotype Dante at the Golgoonooza Letter Foundry; cover text, printed in red and black, set in Diogenes Greek. 5 wood engravings that boldly accent the text are hand-printed by Wagener in vibrant red, fiery orange and velvety black on Zerkall mill paper. 120 numbered copies, bound by Peggy Gotthold at Foolscap Press in quarter leather and Hahnemühle Bugra paper, are enclosed in a case covered in gold Japanese silk. 26 lettered copies, bound in full leather by Daniel Kelm and enclosed in a drop-back box, are accompanied by a suite of 10 wood engravings signed by Richard Wagener and a broadside specimen sheet for each of the typefaces made for this edition." [publisher's statement]

"This edition ... was designed by Peter Koch and printed by hand on Zerkall paper at Peter Koch Printers ... There are 146 copies in all. The wood engravings were printed by the artist. The main text was set by hand at the press in Parmenides Greek. The translation was set in Monotype Dante at the Golgoonooza [sic] Letter Foundry, Ashuelot, New Hampshire. The Greek type on the cover is Diogenes. The afterword, which was printed from polymer plates, was electronically composed in Dante roman and italic with New Hellenic Greek and Lazurski Cyrillic. Two of the typefaces were designed especially for this edition. Christopher Stinehour designed the Diogenes Greek in digital format at his stonemaking studio in Berkeley. Dan Carr designed and cut the Parmenides Greek by hand in steel, struck and justified the matrices and cast the type at the Golgoonooza Letter Foundry. 120 numbered copies were bound by Peggy Gotthold in quarter leather and Hahnemühle Bugra paper protected by a case that is covered in Japanese silk. Twenty-six copies, lettered A to Z, were bound in full leather by Daniel Kelm and enclosed in a dropback box. Each lettered copy includes a boxed suite of ten signed wood engravings by Richard Wagener and a type specimen sheet of the Diogenes and the Parmenides types." [Colophon]

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29. Browne, Thomas. **Hydriotaphia. Urne-Buriall, or A Discourse of the Sepulchrall Urnes Lately Found in Norfolk. Together with The Garden of Cyrus, or the Quincunciall, Lozenge, or Net-work Plantations of the Ancients, Artificially, Naturally, Mystically Considered.** London: Percy Lund Humphries and Company Limited, 1927. Facsimile Limited Edition. Closed tear on boards, else tight bright, and unmarred. 8vo. 202pp [1658 facsimile edition, one of 100 copies on rag paper and bound in vellum, this is (unnumbered)] Untrimmed. Near Fine. Hardcover. (#12064) \$225.00
ir Thomas Browne (19 October 1605 - 19 October 1682) was an English polymath and author of varied works which reveal his wide learning in diverse fields including science and medicine, religion and the esoteric. His writings display a deep curiosity towards the natural world, influenced by the scientific revolution of Baconian enquiry and are permeated by references to Classical and Biblical sources as well as the idiosyncrasies of his own personality. Although often described as suffused with melancholia, Browne's writings are also characterized by wit and subtle humor, while his literary style is varied, according to genre, resulting in a rich, unique prose which ranges from rough notebook observations to polished Baroque eloquence.
30. Buckland, Raymond. **The Anatomy of the Occult.** New York: Samuel Weiser, Inc., 1977. First Edition. Tight, bright, and unmarred. Near fine. Paperback with color pictorial wrappers. 151pp illus, references. Inscribed by the author on tp. Very Good+. Original Wraps. (#11329) \$150.00
Raymond Buckland, beloved teacher and a prolific author writes on the subject of candle magick and ritual use of light magic. Originally from England, Buckland became the High Priest of the Long Island Coven, the first American Gardnerian group in the USA was mentored under Gerald Gardner, one of the early founders of Wicca. He was a proponent of practical magic and demonstrating accessibility to the craft. This paperback covers all the bases of occult and the pillars of occult methodologies. A candid, but well-researched book by one of the most prolific teachers of neo-pagan and witchcraft in the 20th century.
31. Buckland, Raymond. **Witchcraft.** San Diego, CA: Cochran-Buckland Enterprises, [1987]. First Edition. Tight, bright, and unmarred. 8vo, digest size. 18pp + illus, bibliography. Inscribed by the author on tp. Very Good+. Original Wraps. (#11326) \$100.00
Raymond Buckland, beloved teacher and a prolific author writes on the subject of candle magick and ritual use of light magic. Originally from England, Buckland became the High Priest of the Long Island Coven, the first American Gardnerian group in the USA was mentored under Gerald Gardner, one of the early founders of Wicca. He was a proponent of practical magic and demonstrating accessibility to the craft. Buckland here answers candid questions about the formation of witchcraft, Wicca, and magick.
32. Buckland, Raymond. **Witchcraft...the Religion.** San Diego, CA: Cochran-Buckland Enterprises, 1987 [1966]. First Edition [Reprint]. Tight, bright, and unmarred. 8vo, digest size. 20pp + illus, appendices. Inscribed by the author on tp. Very Good+. Original Wraps. (#11327) \$100.00
Raymond Buckland, beloved teacher and a prolific author writes on the subject of candle magick and ritual use of light magic. Originally from England, Buckland became the High Priest of the Long Island Coven, the first American Gardnerian group in the USA was mentored under Gerald Gardner, one of the early founders of Wicca. He was a proponent of practical magic and demonstrating accessibility to the craft. Originally published by The Buckland Museum of Witchcraft & Magick. Overview of witchcraft and evolution from paleolithic area to the present. Scarce reprint in zine format.
33. 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. . . .*

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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]

34. Campbell, Carolee; Schneider, Nina; Borezo, Amy [binder]; et al. **Dispatches from the Lizard Brain**. New York: Russell Maret, 2022. First Edition. Tight, bright, and unmarred; folder bright and clean. Quarterbound, green leather spine, green printed paper boards, gilt lettering, color photographic frontispiece tipped in. Narrow fo. 129pp. Illus. (color and b/w plates, tipped in photos, etc). Numbered limited edition, this being 20 of 77 plus hors commerce bringing total to 102. Signed by all involved. Laid in copy of An Arguement for Lying Fallow / The Habit of Risk. (#11141) \$4,250.00

Russell Maret [printer, designer, and afterword]; Nina Schneider [bibliographic descriptions]; Carolee Campbell [commentary]; Harry Reese [foreword]; Annie Schlechter [photography].

One of the 77 numbered copies that includes tip-ins of original material. A lovely catalogue raisonné of the work of Carolee Campbell and the Ninja Press. Russell Maret writes of her: "It takes a special kind of person to know that what one is working on is not ready to be discussed. It takes someone who unhurriedly allows her books to germinate in her lizard brain until they are ready to be dispatched into the world. With each new book Carolee teaches the rest of us how it should be done - not how to make books like hers , but like her, to make books the way the books want to be made."

The heavily annotated bibliography includes books, broadsides, commissions and collaborations, ephemera, reviews, criticism, and writing. The annotations include comments by Carolee on the making of each book or broadside.

"Imagine this movie: A self-possessed teenager in Los Angeles, brought up by a grandmother because of her mother's infirmities and her father's alcoholism, flees to New York City after high school to pursue a dream. Working first as a hatcheck girl in a famous nightclub, and then waiting tables in Mafia restaurants, she reinvents her life from the inside-out in classes taught by elite drama teachers and is offered a bit part on daytime television. Avoiding temptation and putting everything at risk again, she evolves into a television star and eventually a soap opera queen. Meanwhile, she exhibits photographs in New York galleries, practices Japanese martial arts, and competes with her team in Japan. She wins an Emmy for a dramatic role, but abruptly quits acting, returns to California, and takes up whitewater rafting in the Southwest. Nearly fifty, she turns her back on every success she ever knew to start all over again as an entry-level art student in a program she has to explain. Twenty years later, she gains recognition as one of the most accomplished, distinctive, and influential printer-publishers of her generation." [foreword]

35. Carl Grosse [Cajetan Tschink]; P. Will [translator]; Cooksey, Gabby [binder]. **The Victim of Magical Delusions [Complete in Two Volumes]** or, The Mystery of the Revolution of P--L: A Magico-Political Tale. London: G. G. and J. Robinson, 1795. Light age toning, professional conservation work, rebound, else tight, bright, and unmarred; dropspine box tight and clean. Full leather binding in brown and blue goat skin, skins tattoo with black ink, inlaid brass border, leather endbands, tattooed leather hinge, Moriki Kozo Azuki endpapers, gray handmade filler paper. 8vo. Fine in Fine Archival Box. Hardcover. (#2554) \$5,500.00

"I chose this design because the imagery reflected cloth prints from the late 1700s. I wanted to encourage the handler of this book to see a pretty book and then realize it's about how magic isn't real." [artist statement]

"Carl Grosse, novelist, who was the self-styled Marquis of Pharnusa, published romances between 1790-1805. These included The Dagger (1795) and his most well-known work, Horrid Mysteries. A Story from the German of the Marquis of Grosse (1796), translated by Peter Will, which P.B. Shelley [q.v.] kept under his pillow in order to induce nightmares. The story tells of the quest of the hero, Don Carlos, to hunt down the ungodly Illuminati, a secret society that had fascinated Shelley (see Peacock [q.v.]). Anarchical conspiracy is the focus of Grosse's other "Magico-Political Tale. Founded on Historical Facts" which is the sub-title of The Victim of Magical Delusion (1795) set during the Portuguese Revolution and influenced by Friedrich Schiller's Ghost-Seer (1800)."

36. 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.

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37. **The Case of Sodomy, in the tryal of Mervin Lord Audley, Earl of Castlehaven [together with] The Proceedings upon the Bill of Divorse between his Grace the Duke of Norfolk and the Lady Mary Mordant.** nd [circa 1704]. Third Edition. Moderate shelf/edge wear, hinges tender, inscriptions and stamps at ffeep and pastedown, split at gutter of title page, else tight, bright, and unmarred. Very Good-. Hardcover. (#11581) \$1,500.00
The first indicates no printer, the second simply that it was printed "by appointment of his Grace the Duke of Norfolk. Uncommon in all states, this edition very scarce (one copy found in OCLC at Stellenbosch University Library). Early and important legal case involving LGBTQ matters. The sodomy charges involved two male servants who were "treated like family". All charges were brought because the Earl's son feared disinheritance. Audley's home was referred to as "infested with debauchery." "Concluding his speech, he pulled out a lace handkerchief and asked the executioner to tie it about his head. Then he pulled off his garters and unbuttoned his doublet, and joined with Goodcoate in cheerfully singing the 143rd Psalm. He made a confession of faith as an Anglican, and requested burial in his own country. The executioner again tied his hands behind his back. As Giles said 'Lord Jesus receive my spirit' and Florentius commended himself to God, the cart was drawn away, leaving them to hang by their necks until dead." [Norton, Rictor. Gay History & Literature] The divorce case was also "sensational" for the time, in a lurid fashion. "The duke and duchess were divorced in 1700, due to her adulterous relationship with Sir John Germain, 1st Baronet, whom she married a year later; a previous effort by the Duke to divorce her in 1692 had failed. Although he had obtained damages in an action for criminal conversation, in which the details of her affair were revealed in lurid detail, the jury awarded her husband only £66 instead of the £100,000 he had asked for. This no doubt reflects their opinion of the Duke's own conduct: his own counsel remarked that his charges against Germain were an example of 'the pot calling the kettle black.'" [wikipedia entry]
38. 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
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.
39. Castrucci, Andrew [ed]; Sandlin, David; Ono, Yoko; Coe, Sue; Guthrie, Woody; et al [text and art]. **Fracktured Lives: An Urban & Rural Collective.** New York: Bulletspace, 2021. Limited Edition. Tight, bright, and unmarred. Full embossed metal binding, red ink, plywood boards, post-bound, rubber hinges. 21x24x2" [25 pounds]. 36pp of text, 65 silkscreened images. Illus. (color and b/w plates). All posters signed by the artists. Numbered limited edition of 50 copies. Fine in Fine Rubber Wrapper. Hardcover. (#10616) \$9,500.00
It took nearly a decade to bring this remarkable urban/rural art project to fruition. 177 artists, writers, and fracktivists contributed between 2010 and 2020. Contributors are listed below but notably include: John Fekner, Anton Van Dalen, Sue Coe, David Sandlin, Tom McGlynn, Yoko Ono, Ellen Cantarow, Alexandra Rojas, Mike Bernhard, Carlo McCormick, Woody Guthrie, and many others. Printed at Bullet Space (an anarchist squatter community since 1982), a Lower East Side workshop. The work is the result of a tremendous outpouring of work, talent, passion, and the willingness to push for change. The final line of the forward to Your House is Mine reads, "We have taken this opportunity to unite the following people in this collaborative project, as a statement of 'art as a means of resistance.'" That statement continues to drive and define the work of Bulletspace. "A majority of our politicians and elected officials no longer do their appointed jobs. They don't protect our health, safety, well being or quality of life in any substantial way. As engaged citizens we have to step up, as the muckrakers of the early 20th century (such as Ida Tarbell and Upton Sinclair) exposed the excesses of the nascent oil industry and the brutish, destructive power of monopolies." [Intro]

WRITERS AND ILLUSTRATORS

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

POSTERS

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

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KIRSTEN KARKANEN "Your Waters Fracked"
JOHN KIM "H2O"
VICTORIA MOYA "Grocery List"
CHRISTOPHER ALBORANO "Fire/Water"
BEN GRANDGENETT "U.S. Drinking Water"
CORIN TRACHTMAN/SEAN MITCHELL "...but Not a Drop to Drink."
ITALO ZAMBONI "Halliburton Loophole"
BRANDIE FERREIRA "700 Chemicals"
BEN JURA "War"
WALTER SIPSER "Pipeline"
SUE COE "NY Bans Fracking"
ANDREW CASTRUCCI "Zero Sense"
FEKNER/CASTRUCCI "NY+DK 4EVER"
WALTER SIPSER "Arm"
WALTER SIPSER "Bad Trade"
JOSSELIN ACTERE "WTR"

40. Cervenka, Exene, text; Kenneth Jarecke, photographer. **Just Another War**. Joliet, Montana: Bedrock Press, 1992. First Edition. Toning around edges, else tight, bright, and unmarred. Black cloth boards, pictorial endpapers. 4to, unpagged. illus (b/w, color) Near Fine. No DJ, as Issued. Hardcover. (#11967) \$500.00
Signed on half-title from author to Jenny Lens. From the Collection of Jenny Lens.

41. Clarke, Lige and Jack Nichols, editors. **Gay News (Vol. 1, Number 1)**. New York: Four Swords, Inc., 1969. First Edition. Moderate edge toning at edges, chipping, price stamp at front, some leaves evenly toned (pulp paper), else clean. Pictorial wraps printed in black and blue. fo. 20pp. Illus. (b/w plates). Good in Wraps. Original Wraps. (#7972) \$350.00
Cover stories: Is Homosexuality Catching? A Lesbian Raps., The Gay Witch Hunt. A large review The Homosexual Handbook, with a photo of Angelo d'Arcangelo! Al Goldstein was listed with Jim Buckley as "wizards." Executive directors Lige Clarke and Jack Nichols resigned after issue 105, appears that was the last issue. The December 1st, 1969 first issue of this important "Gay" newspaper, "America's 1st Gay Weekly". Graphic photos, provocative articles and great local advertisement. Sharp, witty, and wry. Features "Gay Witch" article by Dr. Leo Louis Martello, gay liberation witch in New York. Full frontal gay nudity and explicit language.

42. [Comtesse de Hornoc]. **Histoire Miraculeuse et Admirable de la Comtesse de Hornoc, Flamande, étranglée par le diable dans la ville d'Anvers, pour n'avoir trouvé son rabat bien godronné, le quizesme avril 1616**. Lyon [Ganz; Paris]: Libraire Ancienne et Moderne de Duquesne; Librairie Curieuse et Historique d'Aug, 1856 [1616]. Limited Edition. Soiled, discolored wrappers (upper gutter), else tight, bright, and unmarred. 12mo. approx. 14pp. In edition of 150 copies. Very Good+. Original Wraps. (#11350) \$275.00
Miraculous and admirable story of the Countess of Hornoc, Flemish, strangled by the devil in the city of Antwerp..."News-sheets, generally consisting of text alongside an engraving, were the ancestors of today's true-crime magazines. The news-sheets' heyday was the age of the witch hunt, from 1580 to 1640. They were a means of disseminating church thinking, wrapped up in the curiosities of daily urban life. They were read avidly by people who passed their content on to others, particularly when watching an execution, filling in the back story. They shaped public opinion by popularizing scholarly texts by preachers, demonologists and authors of tragic literature, another flourishing genre at the time, as will be seen below. One of the key themes of such news-sheets was the fear of women and their all-engulfing sexuality. The anonymous writers cleverly applied the church's traditional anti-feminism in a familiar, accessible style. The sin of vanity was framed in episodes from real life in which female coquetry was harshly punished. Several variants on the same narrative, in 1582, 1604 and 1616, recounted the misadventures of a wealthy, coquettish young woman who hankers after a superb band or magnificent collar. Not finding any to her taste, she loses her temper, blasphemes, and promises to give herself to the Devil if he finds her what she wants. A suitor, or even the Devil himself, comes along, places the desired accoutrement round her neck, and strangles her. The 1616 version takes place in Antwerp, identifies the arrogant, impatient woman as the Comtesse de Hornoc, and adds that the Devil then vanished with a loud fart. The family hid the cause of her death, but at the funeral, the coffin was too heavy to be carried. When it was opened, a black cat jumped out."--online blog.

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

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Features the letters that highlight the period from 1882 to 1891, when the Theosophical Society was undergoing rapid growth, particularly in the California. William Quan Judge was born in Dublin, Ireland, on April 13, 1851. His family emigrated in 1864 to New York where he specialized in corporate law (New York State Bar, 1872). A co-founder with H. P. Blavatsky and Henry S. Olcott of the Theosophical Society in 1875, he later became General Secretary of its American Section and Vice President of the international Society. Previously owned by Iverson and Helen Harris, Iverson L. Harris, Jr. (1890-) and Helen Plummer Harris, theosophists and members of the Theosophical Society in Point Loma, California, dating chiefly from the early foundation of Lomaland to the Society's relocation in 1942 to Covina, California.

44. Cornell, Alice M; Fox, Gabrielle [designer]; Thompson, Deborah [binder]. **Shaman: Anthropomorphic Figures in North American Rock Art [Design Binding]**. Larkspur Press/Echo Art Bindery, 2023. Full brown carved leather [dyed deer skin] binding with laced-on boards, edge-to-edge doublures, flyleaves in handmade paper made by the binder, all edges sprinkled with ink, silk endbands; custom drop spine box with map and image cards. 64mo. Fine in Fine Drop-Spine Archival Box. Hardcover. (#11396) \$1,500.00
Designed by Gabrielle Fox and finely printed in red and black letterpress at Larkspur Press. Volume one contains text, illustrations, selected bibliography and, in a rear pocket, a folding map showing location of the images portrayed. Volume two is a Portfolio of prints.
Deborah Thompson is a noted binder and paper marbler and founder of Echo Art Bindery. She was the 11th graduate of the fine binding diploma program at the American Academy of Bookbinding.

45. [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 ftep, 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. [attib. S. Schulz-Falster]
Executed with a deft and subtle hand, it is simply a remarkable work.

46. Cotnoir, Brian. **Hermetic and Alchemical zines collection**. New York: Khepri Press, 2015-2021. First Edition. Editioned in a collection of nine staplebound printed zines with paper slipcase, "one of many edition." Various paging and illustrations. Signed and numbered by the author. Fine in Slipcase. Staplebound. (#10203) \$80.00
This is a collection of all seven zines plus an "Introduction and On the Mystic, Magick, Talismanic, Alchemical Practice of Zine Making." Working from primary sources and new translations, the zines explore a variety of alchemical and esoteric topics such as: artificial life, dream, animation of statues, time, union of opposites, the golem, and talismans. From the Introduction: "Re-reading this collection I'm in thrall to its tactility and analogue affect. I get a palpable sense of Cotnoir handling an incredible range of texts, of his having a muscle memory of those texts' enduring value as well as a haptic appreciation of their potentiality, of him scissoring extracts to remix and reconfigure, handwriting and drawing elements that augment his visionary archive. I'm drawn to the elements of cut-up chaos, outsider-art

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graphology, polylingual sampledelia. The book's pages feel remind me of a New York that once flourished – noisy, sometimes illicit, heterogeneous – and that still looms large in my dreams. The books wears its deep learning lightly but it never talks down to readers; its bibliography will steer them in directions both intimidating and exciting.” Sukhdev Sandhu (NYU).

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

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

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

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

49. 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.

50. Crowther, Patricia (Patrica); Dr. Leo Louis Martello, writer of introduction. **Witch Blood!: The Diary of a Witch**

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High Priestess; introduction by Dr. Leo L. Martello. New York: House of Collectibles, Inc., [1974]. First Edition. Little to no shelfwear, or wear to wraps and sunning/toning to wraps/edges, otherwise in tight, bright, and unmarred. One black mark on lower text block edge. Original pictorial wraps. 8vo, 192pp. Very Good+ in Wraps. Paperback.

(#10468)

\$275.00

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

51. Crowther, Patricia. **Lid Off the Cauldron: A Handbook for Witches.** London: Frederick Muller Ltd, 1981. First Edition. Tight, bright, and unmarred. Blue cloth with gilt titling. 8vo. 156pp. (b&w illus), biblio, index. in mylar. Near Fine in Near Fine DJ. Hardcover. (#11854)

\$200.00

This is the first [UK] edition of Crowther's witchcraft manual. English high priestess and witch, Patricia Crowther was initiated under the teaching of Gerald Gardner, and became the High Priestess of the Sheffield (UK) Coven which she and her previous husband founded in 1961. The author "explores the history of witchcraft and the methods and theory behind magic and self-initiation. ... There are sections on spells, chants, prayers, methods of divination, ancient symbols, the effects of sonics, the recent renaissance of the old religion of Wisecraft (or Wicca), the workings of the cosmic tides, planetary rituals ..." Essential for initiates of English magic and following the divine goddess and matriarchy.

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

[Manuscript]. Paris: mss, 1920. Unique. 4to. 92pp. 37pp. text and illustrations, distributed over 92pp. overall. Various papers and media utilised running the gamut from heavy card to glassine via what appears to be brown wrapping paper and other diverse elements. Bound in later full burnt yellow morocco gilt, black title labels to spine, embellished with pentagrams to both boards. A beautiful volume, strong, clean and clearly well looked after. Original cover and spine bound in. Filled with numerous pen, ink and watercolours designs with the unpublished poems in typescript. Near Fine. Hardcover. (#9640)

\$25,000.00

To all intents, purposes, appearances and instincts this volume is a detailed artist\author's mock up or "maquette" for an occult poetic collection that was never published but that looks very much like (well, clearly is) a follow up to the legendary Calendrier Magique that de Croze created years earlier in collaboration with Manuel Orazi and which is now hailed as one of the greatest and most desirable depictions of the fin de siecle art occult pre-occupation. Intended far more as an artistic romp through the lush and shadowy landscape of decadent Parisian occult excesses than an actual handbook for magical practice (despite being issued in a rather tongue in cheek limitation of 777 copies), it's a thing of great beauty and renown, and highly sought after by both those who are interested in fin de siecle art, and by those who are interested in fin de siecle occultism.

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

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

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

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53. 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 Labouisse, 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.

54. Daily, Gretchen (essay); Katz, Jr., Charles (photos). **One Tree**. Seattle, WA: Marquand Editions, 2016. Limited Edition. Tight, bright, and unmarred. 11.5 × 22.5" box in semicircular shape with nine color photo- graphs and a wood carving of a tree. In slipcase. Includes two letterpress booklets and nine photographs. Numbered limited edition, all signed and numbered, plus three lettered hors commerce copies. Fine in Fine Slipcase. Hardcover. (#9913) \$2,800.00

Designed by Ed Marquand and Edward Armstrong.

"One Tree honors a single relict tree in Sabalito, Costa Rica, and includes a major new essay by Gretchen C. Daily, Bing Professor of Environmental Science at Stanford University, and a member of the National Academy of Sciences and the American Philo- sophical Society. Daily has received considerable international recognition for her conservation work, including the Sophie Prize, International Cosmos Prize, Midori Prize for Biodiversity, Volvo Environment Prize, and the Heinz Award. She is a recipient of the 2017 Blue Planet Prize, the world's most prestigious award for global environmental sustainability. Daily's essay describes how one tree, the magnificent Ceiba pentandra in the village of Sabalito, Costa Rica, carries physical and spiritual importance far out into the world. In poetic language interwoven with scientific fact, she also describes the historical significance and natural history of this tree." [Publisher's statement]

One Tree is in the permanent collections of the Vatican Library, the Ute and Bill Bowes Art & Architecture Library at Stanford University, Pennsylvania State University Library, University of California Berkeley Library, and the Library of the Imperial Family of Japan, University of Washington Library Special Collections as well as many private collections.

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

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

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

56. **Der Sprunch der Pythia: das neue Magische, wahrsage = Kartenspiel (Spell of Pythia) fortune telling cards.** [Germany], [1910]. First Edition. Complete set of 36 fortune telling or divination cards, verso/recto. Each card measures about 4 1/8" x 3 1/8" inches. Excellent and complete with minor aging, minimal wear to original box with instruction card in German. Very Good+. (#11247) \$200.00

Playing the cards is experimenting with chance. This divinatory card game is a way of unraveling the will of fate and thereby mastering chance. Pythia was the name of the high priestess of the Temple of Apollo at Delphi. She specifically served as its oracle and was known as the Oracle of Delphi.

57. Dickens, Charles; Thackeray, William; Cruikshank, George. **Loving Ballad of Lord Bateman [Harpers, mss, maquettes]**. Var., nd [circa 1900]. Unique. Light shelf/edge wear, age toning to some leaves, creases to some, two

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bookplates at front pastedown, ephemera laid in, else tight, bright, and unmarred. Full tan leather binding, two raised bands, gilt lettering and decorative elements, dentelles, marbled endpages. 8vo. np. Illus. (b/w plates). [comprised of three parts, see below] Very Good+. Hardcover. (#10271) \$7,500.00

Bookplate of renowned author and librettist Harry Bache Smith. Also bears armorial bookplate of Claire Mendel, noted German Consul and collector.

A bit of background on Lord Bateman: "An adaptation of the traditional ballad attributed to Thackeray (British Library Catalogue) with preface and notes by Dickens. George Cruikshank regaled a dinner of the Antiquarian Society with a rendition of the ballad. On "hearing Cruikshank mournfully intone the word's of the Turks' daughter to the imprisoned Lord... Dickens offered to polish it into an even more solemn absurdity. He told Cruikshank to ask his sister Fanny to take down the music and 'to be sure to mark the shades and the expression.' And although he kept his part in The Loving Ballad secret, he not only wrote a burlesque introduction and notes, but altered lines and substituted a new last verse." (Johnson, p. 260). It has also been suggested that Thackeray arranged the old ballad, Dickens is thought to have contributed the 'scholarly' notes, and Cruikshank provided the illustrations.

This volume is comprised of four parts, the first is an engraving of Thackeray of unknown origin, the second is Dec. 1892, Harper's Magazine article by Anne Thackeray Richie considering the history of the story's origin and arguing that her father was responsible without Dicken's contribution. The third part is 4 mss pages in Harry Bache Smith exploring his Bateman holdings and its history (and noting a direct contradiction to Richie's argument). Finally and notably, there are 3, 4-up fo leaves which appear to be maquettes of Cruikshank's illustrations for the 1939 first edition...no other such set is known to exist.

An unusual and genuinely significant collection.

58. Dowst, Robert Saunders. **Horses to Bet 1938-1939 Edition [Altered Book Concealed Erotica / Fetishism]**. New York: William Morrow and Company, 1938. Unique. Light shelf/edge wear, 63-139 shows a tipped in photo on each right-hand leaf, else tight, bright, and unmarred; DJ shows moderate wear, several small closed tears and chips, else clean. Red cloth boards, gilt lettering. 8vo. 144pp plus advert. Illus. (b/w photos). Very Good in Very Good DJ. Hardcover. (#11630) \$250.00

A nice example of 'concealed erotica'...tipping in photos into a book that can sit on the shelf and look 'innocent' to those who do not know its added content. Here 17 b/w photos are tipped in, one per page, including both images of illustrated flagellation and live action. These are scarce generally and very uncommon when, as here, they are all fetish related.

59. Duchess of Pain. **The Spankers [Limited Edition for Adult Students and Members of The Learned Professions]**. [Privately printed], 1935. First Edition. Light water damage to cover, touch of foxing, boards minutely warped, else tight, bright and unmarred. Orange boards and navy blue binders tape. 8vo. 43pp, [6] leaves of plates. Illus. (mono-prints) Good+. Hardcover. (#9068) \$200.00

Limited and privately printed edition of one thousand copies for sale only to adult collectors of curious and students of psychology. Illustrated in color with bright color block mono printing. Scarce and out-of-print, limited edition novel for those engaged and otherwise interested in sadomasochistic fantasy and/or communities.

60. Edred [Thorsson] (Stephen Flowers). **Gildisbók: The Handbook for Associate Members of the Rune-Gild in North America**. Smithville, TX: Rune Gild, 2005. Reprint. Some smudging to wrappers, dog ears, otherwise tight, bright, unmarred. 139pp.+ illus. Color paper wrappers. Near Fine in Wraps. Original Wraps. (#11423) \$250.00

Stephen Edred Flowers (born 1953) also known by the pen-name Edred Thorsson, is an American Runologist and proponent of occultism and Germanic mysticism. Edred Thorsson/ Stephen Flowers who is the Yrmin Drighten of the Rune Gild, but works of other Masters and

Fellows within the Gild will be drawn on also. In addition to those contemporary sources, 34 writings of earlier practitioners within the Northern Tradition will be considered as relevant to the Odian approach, as will primary sources such as the Eddas.

61. Ely, Timothy. **Approach to the Site [Unique Binding]**. Brooklyn, NY: Waterstreet Press, 1986. Limited Edition. Tight, bright, and unmarred. Boards covered in remaindered leaves and fragments from the printing (partially revealed) and then given a crusticular treatment using various sands and aggregate compounds from many high desert landscapes, conventional sewing. Housed in a custom clamshell box by the artist. fo 27.5cm x 37cm. Numbered limited edition, this being 42 of 49. Fine in Fine Archival Box. Hardcover. (#9757) \$4,000.00

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

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

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Foundation which funded the printing and supplies for the binding.

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

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

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

The edition took decades to complete as I am a reluctant edition binder. With my work on unique manuscript books and other projects there has always been something more compelling to do. I tended to bind a few copies of 'Approach to the Site' at a time or when a client showed some interest." [Timothy C. Ely, February 2017]

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

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

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

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

62. Ely, Timothy. **Phial**. Colfax, WA: Timothy Ely, 2015 [-2016]. Unique. Tight, bright, and unmarred. Planetary Collage Standard binding, conventional sewing on small cords, black leather spine; Sitka spruce wood for cover boards, painted, scraped and waxed, gold foil tooling, largely cribriform writing, and stamping on the boards; edges treated with a spectral range of dry pigments and wax, hand-sewn endbands matching the top and bottom edge decoration; 25 full spreads, including the painted and illustrated endpapers. Custom drop back box, interior with large cement-like border around the book; box covered with a stone-like textile, an embossed paper with an ink painting adorns the upper tray. Small 8vo [15cm x 19cm]. np. Illus. (color plates) Fine in Fine Archival Box. Hardcover. (#9761) \$17,000.00
25 spreads of original art and unique binding by Tim Ely. Signed by the artist.

"Phial is an excursion into the transformation of surface and thought. It is an alembic, an alchemical vessel which is used for distillation. In Cockerell's famous book, Bookbinding and the Care of Books (p. 37, 1901 first edition) there is a diagram of page imposition, something a binder must deal with when receiving a book in sheets. Flat sheets, upon which several book pages are printed together, are folded down in a prescribed way that turns it into a section of pages in proper order. All sections are then sewn together to form a book.

I found this diagram in the 1980s, and it seemed to possess an odd dimensional structure, for when the sheets are laid out flat, page one naturally is not next to page two, but if the whole sheet is folded down correctly, the proper order of pagination is intact. order created out of a swirl. I found this idea to be compelling visually. I could compose a large formatted drawing, a plan view of an alchemical motif or a diagram for transmission. When the sheet was cut down and folded, the dimensional shift would occur. To me this formatting device was an alembic. This alembic would take diagrams that were first composed with a certain order or discipline on the full size sheet, and shift them to another plane, or intersect that plane from an unplanned angle when folded down into folios. I use this method often to defeat the idea of "knowing too much," and to introduce an element of chaos into the process.

Alchemy is a secret art, and I have always liked the persistent idea that the work is occluded. Personal transformation

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is secret, and even our attempts to reveal what goes on within the self are often, or always, beyond words. Alchemy may have been a discipline that was erroneously thought to be teachable. it seems not to be. in any event, the pertinent ideas for me are to convert something like mud from a specific location into a functional surface, or a metaphor, or into a material with which to make a mark.

As with alchemy, I seek ways to get materials to transform or for surfaces to respond to my drawing methods. Acting upon pigments with water or heat or grinding can change its character. I size the paper with glues or glaze a mix of marble or plaster into areas that seem too restrained. These surfaces can be delicately carved into and worked with additional information until it all reads. The boards of Phial are also special. I used Sitka spruce, which is an ideal wood for guitar tops. Though the natural wood is beautiful, I wanted a depth and character change as well as some unity with the spine. I used enamel on the wood, scraped, sanded, waxed, scraped again for days until a surface was achieved that could take gold tooling, stamping, and other treatments. Once I was satisfied that the wood would not curl divergently from the form, it was drawn over with a cribriform layer in gold and given a final wax job. A bit of hot red pulls it together." [Artist statement]

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

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

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

63. Encausse, Phillippe. **Papus -- Sa Vie - Son Oeuvre. Documents inédits sur Philippe de Lyon, maître spirituel de Papus, opinions et jugements, portraits et illustrations.** Paris: Éditions Pythagore, 1932. French edition. Toning, bent wrappers, discoloration to half-title, else tight, bright, and unmarred. Orange wrappers. 8vo, 87, 66pp. +illus, frontis, portrait. 25 cm. Presentation copy with inscription,+ ex libris. Very Good+. Original Wraps. (#11349) \$550.00
Biographical and bibliographic work written about Dr. Gerard Encausse (1865-1916), the French occultist and founder of the Martinist Order by his son, Phillippe. Translation of title: Papus: His life - his magical practices - his work - his disciples. Follow-ups of the catechisms of... according to completely unpublished documents by Papus. The second part of the volume is a complete unpublished list of the works of Papus. Includes inscription from author (Papus) to the former owner, ex libris present of Alfred Legrand. Legrand wrote the introduction for Encausse's work "Sciences Occultes ou 25 Annees D'Occultisme Occidental." Legrand also published the works of Paul Sédir, occult botanist and esotericist. OCLC shows 8 holdings.

64. Everson, William; Shinohara, Keiji [woodcuts]; Kelm, Daniel [binding]. **Ravaged with Joy: A Record of the Poetry Reading at the University of California, Davis, on May 16, 1975 [Artist Book].** Middletown, CT: Robin Price, 1998. Limited Edition. Tight, bright, and unmarred. Colored vellum spine, printed flax paper covered boards, custom handmade paper, linen covered slipcase. 4to. 36pp. Illus. (color plates). Numbered limited edition, this being 101 of 150. Signed by Shinohara and Price. Fine in Fine Slipcase. Hardcover. (#11311) \$1,250.00
"A record of William Everson's 1975 reading at the University of California, Davis. The main text is a presentation of the reading—poems and extemporaneous ruminations—integrated with six dramatic, large-scale woodcuts created for this publication by Keiji Shinohara. Introduction by Sidney Berger. Also included is a CD recording of the 1975 reading and a booklet of collected remembrances. "The beauty and substance of Ravaged immerses us in the language, imagery and sound that captures William Everson's commitment to a life directed by such an exquisite discipline of excavation and revelation." [Betty Bright, Parenthesis 7]

65. Farrar, Janet and Stewart. **Witches' Goddess: The Feminine Principle of Divinity** with line illustrations by Stewart Farrar. Custer, WA: Phoenix Publishing, 1987. First Edition. Light shelfwear/bumping/small tear to wrappers (head), else tight, bright, and unmarred. 8vo. 319pp. illus (b/w). index. Glossy blue wrappers. Signed by both authors and with original hand-drawn artwork of a goddess figure on half-title. Very Good+. Original Wraps. (#11700) \$175.00
*Janet Farrar (b. 1950) was initiated into Alexandrian witchcraft by the tradition's founders, Alex and Maxine Sanders in the early 1970s. She met Stewart Farrar (1916 – 2000) in the group, and the two went on to marry and co-author a number of books on witchcraft and modern neo-paganism. As Janet and Stewart Farrar state in their book *The**

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Witches' Goddess, "after centuries of banishment, the Goddess has returned." The goddess became a symbol for strong and independent women and Wicca became a religion that was for women, by women.. A study of the Goddess movement is claimed to offer self-empowerment through an articulation of the female experience as divine, and to protest what are perceived to be patriarchal values that promote gender inequalities."--Elizabeth Shuler in "A Balancing Act: A Discussion of Gender Roles Within Wiccan Ritual."

66. Farrar, Stewart. **What Witches Do: The Modern Coven Revealed** with photographs by the author. New York: Coward, McCann & Geoghegan, Inc., 1971. First American Edition. Shaken, but intact, moderate shelfwear to boards, several dogeared corners, highlighting, else tight, bright, and unmarred. Black cloth with decorative stamping (pentacle) in black. 211pp + illus (b/w). index. Very Good+. Hardcover. (#11701) \$100.00

Stewart (1916 – 2000) and Janet Farrar co-authored a number of books on witchcraft and modern neo-paganism. "An engrossing portrayal of the modern coven at work." Even though now almost 40 years old, the material and philosophy that Stewart discusses within remains as relevant today as it did in the early 1970s. Retrace those life changing steps with Stewart as he explores the magic, ritual and mystery of life in a coven. The book now also includes Stewart's research material which sheds new light on his involvement with 'King of the Witches', Alex Sanders, founder of the Alexandrian Tradition. Summary: "What do witches really do? What is it like to be a witch? Experience the process through the eyes of Stewart Farrar, author, journalist and witch, as he describes in detail the activities and practices of modern day witches. Principles of healing and clairvoyance as well as rituals, invocations and initiation rites are covered in depth as Farrar accompanies the reader into the personal life of his own coven.

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

"Ireland's rural landscape is both subject and setting in this new sequence of twenty haikus by John FitzGerald (Darklight, 2018). The traditional Japanese haiku's observance of nature is adapted to a new Hibernian hybrid which fuses perception with experience to create distinct occasions of meaning and sound. Taking his inspiration from the land and its plant, animal and human inhabitants, these poems are offered as verbal exclamations, short instances of lived and felt experience which follow the seasons and celebrate the richness and diversity of life on the land. Jamie Murphy has produced six abstract woodblock prints which act as pauses in the text. These visual interventions are inspired by the poet's immediate landscape and printed from 300 year old Irish oak which fell there some years ago. Designed, typeset and letterpress printed by Jamie Murphy at his newly finished home studio. John FitzGerald penned the haikus from spring 2019 through to summer 2021. The type is Frutiger's Méridien Italic (1966), printed onto damp 65-130 gsm Griffen Mill, the last remaining sheets of Irish hand-made paper, purchased from the mill on their retirement in early 2020. The visual interventions have been printed directly from prepared oak blocks onto 39 gsm Japanese Hosokawa." [Printer's statement]

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

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

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

69. Gallo, Philip. **Found Poems.** Minneapolis, MN, 1990. Limited Edition. Tight, bright, and unmarred; slipcase tight

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and clean. Quarterbound, black leather spine, red leather inset into black paper boards, black endpages. 4to. np. Numbered limited edition of 60, this being 20 [plus A-J hors commerce]. Signed by Gallo. Fine in Fine Slipcase. Hardcover. (#11354) \$1,750.00
An important, strong, and subtle collection of found [concrete] poetry by renowned poet, artist, and printer Phil Gallo.

70. **Gargoyles [Chimera] of Notre Dame Cathedral [Roof top perspective and bird's eye view of Paris, France].** [Paris], [c. 1910-1930]. Limited Edition. Fine print, bright, and in exceptional condition. Intaglio: engraving print, circa early 20th century. Edition: No. 19, printed on rag content, deckle edge paper, no visible watermark. Paper size: 11-7/8 x 7-7/8 in., Plate mark size: 7-1/2x5-1/2 in. Near Fine. (#9552) \$500.00
The engraving is a wondrous example of early 20th century printmaking and the pictorial cityscape of Paris. Artisans truly had a love affair for the Parisian landscape and architecture, as well as a fascination of the grotesque. The gargoyles, more correctly identified as chimera, represented in the composition are the Stryga, the winged chimera and a bent arm grotesque with bat-like characteristics. The perspective of the image is on the rooftop and one of the corners of the cathedral with the statues facing outward. The sky is tumultuous and luminescent, a trait typical of artists as French artist Charles Méryon. Similarly, the print could be the work of Louis Orr based on context and style, despite Orr's exclusive etching body of work, but this cataloguer lacks the proof to let this be an economic factor.

71. Gay Liberation Front, publisher, Dr. Leo Louis Martello, former owner. **Come Out!: A Newspaper By and For the Gay Community [Vol.1, No.1].** New York, NY: Gay Liberation Front, 1969. First Edition. Wear to edges, tanning, fold lines/edges, otherwise, legible and unmarred. Large format newsprint, 16pp. + illus. (b/w). Single issue. Very Good+ in Wraps. Original Wraps. (#10593) \$150.00
"Come Out! was the first periodical published by the gay and lesbian community after the Stonewall riots in June, 1969. The Gay Liberation Front, one of the first militant activist gay rights organizations birthed by the riots, published Come Out! from their base in New York City. Featured in Come Out! are firsthand accounts and photographs of marches and rallies that capture the spirit of the movement at this pivotal point in its history, interviews with prominent members of the community, articles related to other queer struggles..." --Outhistory.org. Includes article by Dr. Leo Martello on queer love and positive self-image. Formerly owned by Dr. Leo Louis Martello.

72. **Geistliches Gnaden-Brünnlein mit zwölf Röhren, und eine Geschichte oder Exempel, welche sich zu Dorfen in Unterlands-Bayern mit unser lieben Frauen, und einem armen Hirtenmädlein zugetragen : wie auch ein Bericht von sechs Heil. Messen, so für Lebendige und Abgestorbene eines unvergleichlichen Verdienst und Nuzens können appliziert werden.** [Germany, Bayern] - Austria: Köln am Rhein, [1737-1739]. [First Edition]. Moderate wear to extremities, bumped corners, evidence of dampstaining, discoloration, otherwise in very good condition. Cut stubs. Pebbled calf over boards, stab, small 16mo., 16pp + 4 unnumbered pp. + wc illus, ornamentation. Very Good. Full Calf. (#10996) \$1,200.00
The first title: "The Fountain of Mercy with 12 pipes (Springs)" printed in low German, Fraktur. S. Maria Mater Dei. illustration. One of the little German folk Catholic prayer books with local folklore implications and prayers for healing from the vision of divinity (St. Mary) and a discovery of a miraculous healing fountain springs.

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

73. Ghríofa, Doireann Ní (poetry); Maher, Alice (art). **Nine Silences [Deluxe Edition].** Dublin: The Salvage Press, 2018. Limited Edition. Printed in an edition of 80 books. Copies numbered 1 – 50 have been bound in marbled paper over boards, housed in a transparent perspex slipcase. Four similar copies marked i – iv are for collaborators. Copies lettered A – Z have been half-bound in salmon leather and marbled paper and are presented, accompanied by a folded down printing of the complete woodcut (on 120 gsm Zerkall), in a cloth covered solander box. Presented in a cloth

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covered solander box, accompanied by a folded print, copies A — Z make up the deluxe edition. Fine in Fine Archival Box. Hardcover. (#9868) \$2,500.00

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

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

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

"Designed, type-set and letterpress printed by Jamie Murphy at Distillers Press, NCAD. The type is Adrian Frutiger's Méridien printed here in 14 and 24 point (the 'normal' weight was released by Deberny & Peignot in 1957 followed by the italic in 1966). Rich Gilligan's photographs were captured in Dublin city over the last days of 2017. They have been enlarged by hand from the 35mm negatives onto resin coated Ilford MGIV by Barbara Wilson at her darkroom in London. The water-marked 200 gsm handmade paper was commissioned for this book from the Velké Losiny Mill in the Czech Republic. The bindings were executed by Craig Jensen, assisted closely by Marc Hammonds, at BookLab II, San Marcos, Texas." [artist statement]

75. 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]

76. 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

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

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

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

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

" The time and thought that went into the planning of this unique meteorite bound book was incalculable. I am sure it was much more than 100 hours in the last two years. Finding the perfect meteorite was the first formidable obstacle. I purchased numerous pieces of different meteorites to select the perfect one. I searched each meteorite to appreciate the difference in sizes, shapes, and thickness. I investigated how they would look when they were polished and etched with nitric acid or plated with Rhodium or gold.

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

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

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

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

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

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

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

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

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

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

Round edges have the wrong look on a miniature book.

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

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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."

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

William Godwin (1756-1836) was the famous radical journalist and author, husband of the feminist Mary Wollstonecraft, father-in-law of Percy Bysshe Shelley, and father of the author of "Frankenstein," Mary Wollstonecraft Shelley. Lives of the Necromancers was the final book written by Godwin and summarizes paranormal legends from western and middle eastern history. Although Scott's "Letters on Demonology and Witchcraft (1830) had prepared the public, Godwin's work was not widely reviewed. A long article, probably by David Brewster, in the "Edinburgh Review" lamented Godwin's failure to furnish 'any clue through the intellectual labyrinth of Necromancy' ... When it appeared in America a year later the master of the occult Edgar Allan Poe, however, took the opportunity in the "Southern Literary Messenger" to say that Godwin's name meant excellence and that his style was finished and graceful. The work was sufficiently in demand to be republished in New York... and in London in 1876." (Marshall). A definitive history of witchcraft and supernatural beliefs respectively, although critical of the Church's proceedings on the treatment of people prosecuted for witchcraft and a rationalist view of necromancy. Scarce edition rebound from the publisher's cloth.

78. Graham, Rigby [illus]; Holland, Kate [binder]. **A Song In Favour of Bundling, Traditional American Ballad.**

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

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

79. 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

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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]

80. Hagner, Dirk. **The Mask of Evil [Artist Book]**. San Juan Capistrano, CA: Inkswine Press, 2021. Limited Edition. Tight, bright, and unmarred. Quarterbound black Kraftex leather over blue hand-made paper covered boards, gilt lettering, multi-color woodblock prints, letterpress type. fo. np [12pp]. Illus. (color plates). Numbered limited edition of 10 books. Signed by the artist. Fine.. Hardcover. (#10993) \$2,800.00
"Brecht's The Mask of Evil reveals beautifully the problem of being angry and hateful in this world: it's straining and a lot of effort – exactly what it looks and sounds like. Here it is interpreted with anxious typography, juxtaposed with calming organic wood textures." [artist statement]
"Because I arrived at making books from being a printmaker I find myself to be a book artist rather than a book binder. As an artist I have chosen printmaking as my medium. I get excited about ink and paper. The textures, the subtle build-up of sheen in successive ink layers, the gentle dimensionality impressions leave on the sheet, the feel of the printing blocks, the sounds and scents – it's the whole mix. It is seductive, challenging, often surprising, and always exhilarating. Printmaking and book arts share the same birth mother. Artists books can beautifully showcase a suite of prints; types enrich the work graphically. Sometimes the work is type driven, which I often think of as mark-making. Books substantially aid me as printmaker, provide context, impart rhythm and a pulse, and provide a tangible dimensionality not commonly found in printmaking alone. In employing traditional and exploring new methods of image and book making the results connect us to our past and keep it relevant. It allows us to speak with a contemporary voice grounded in the human experience." [artist statement]

81. 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 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

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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.

82. 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]

83. Henri, Adrian; Glaister, Donald [binder]. **Lowlands Away [Design Binding].** Hinton Charterhouse, Bath: Old School Press, 2001. Limited/Unique. Tight, bright, and unmarred; dropspine case tight and unmarred. Gray Chieftain goat skin boards, silk headbands, cork pastedowns and endpapers, plastic tubing, copper wire, paper strips, wood veneer, and acrylic pain. 8vo. np. Illus. (color plates). Signed by the binder on rear hinge. Fine in Fine Archival Box. Hardcover. (#11392) \$5,000.00

Fourth in the Old School Press's series of the works of contemporary British Poets. Pastel illustrations by the author at the Sencio Press by Adrian Lack.

This was a set book for an exhibition by the Hand Bookbinders of Calif.

"The design is inspired by the text in which a husband sends a message of devotion to his wife in a sealed bottle just as his ship was sinking in a storm. Years later the bottle is found and delivered to the man's wife. The design refers to the bottle, the message in the bottle, the broken ship and most importantly to the nature of the cycle of leaving and returning...the round trip." [artist statement]

84. Hiebert, Helen. **Prism.** Edwards, CO: Helen Hiebert Studio, 2010. Limited Edition. Tight, bright, and unmarred. Paper wraps, embroidered elements, handmade paper; grey cloth archival box, printed labels. 4to. Numbered limited edition of 25, this being 10. Signed by the artist. Fine in Fine Archival Box. Original Wraps. (#10233) \$2,400.00

I've been fascinated with light for as long as I can recall. As a child, I always looked for rainbows, and I enjoyed trying to identify every color, from red to violet. This book explores the wonder of that interaction between color and light. As you flip through the pages, you will see 24 analogous colors (each new hue sharing some of the color of the page next to it). It's my attempt, as a paper artist, to capture the essence of a rainbow within the pages of the book. [artist statement]

85. Hohman [Homan], Johann George. **Die Land- und Haus-Apotheke, oder getreuer und gründlicher Unterricht für den Bauer und Stadtmann, enthaltend die allerbesten Mittel, sowohl für die Menschen als für das Vieh besonders für die Pferde** Nebst einem grossen Anhang von der Aechten Färberey, um Türkisch-Roth, Blau, Satin-Roth, Paten-Grün und viele andere Farben mehr zo Färben. Reading, PA: Gedruckt bei Carl A. Bruckman, 1818. Erste americanische Auslage [First American Edition]. Evidence of dampstaining throughout, chipping to spine, starting spine rear, but intact, else very good. Loss to final page, but not compromised. Evidence of use. Three quarter calf over marbled boards, 8vo, [12], 169pp, [11 - subscriber's list]. Very Good+. Hardcover. (#11248) \$4,500.00

Hohman was the best known of the Pennsylvania German practical physicians and herbalists and the blending of Christianity and folk magick of the Pennsylvania Dutch and German immigrant farmers. He practiced 'sympathetic magic,' essentially using prayer and herbs together for healing and protective remedies with the community. The book offered here is a list of preparations for nearly every common illness encountered and is supplemented with a section of 70 pages devoted exclusively to veterinary practices (equine). Also bound in with a separate section on dyeing fabrics. It is basically the home medicine cabinet manual. Equally of note, Hohman lifted many of his methods from indigenous and Afro-Caribbean, African beliefs, but the melding of the applications and signatures became well-received by many African American communities of the 19th century. African American author and practitioner, Pascal Beverly Randolph reflected on Hohman's medical and herbal practices. This a truly evolved American grimoire capturing the gravity of

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folk and faith based practices. Extremely uncommon and unrecognized, as most scholarship and sources point to "The (or Hidden) Long Lost Friend," rather as Hohman's seminal work. This work predates the "Hidden Friend" by two years, and is the groundwork for documenting folk and rootwork practices with daily mundane home life. An pivotal work for the basis of American alternative medicine and established medical practices of Quaker friend societies. [Translation of title: "The Land- and House Apothecary, or, True and Fundamental Instructions for the Farmer and City-Dweller Comprising the Very Best Remedies for Men as well as for Livestock, and Especially for Horses.] Scarce holdings in OCLC.

86. Holmes, Winifred, Arthur Hagg, illustrator. **She Was Queen of Egypt: Hatshepsut, Nefertiti, Cleopatra, Shagaret el Dor** The Lives of Four Queens. London: G. Bell & Sons Ltd, 1959. First Edition. Tight, bright, and unmarred. Minor wear, rubbing and chipping to head and bottom of DJ, minimally toned, clipped. First pp crease. Bright blue cloth, 8vo, 175pp illus. Very Good in Very Good (Price-Clipped) DJ. Cloth. (#11405) \$100.00
Winifred Holmes, born Winifred Alice Young on 7 April 1903, was raised in India where her father worked for the Indian Civil Service. Educated at schools in Tasmania and England, she became a nursery teacher but soon abandoned this as a career to take up journalism as a nursery correspondent for the Evening Standard. After the war, Winifred directed a number of film documentaries, including A Cruel Kindness (1948), Consider the Carpet (1948) and A Brother for Susan (1953) as well as scripting others. She wrote a number of children's books and the 'Simon and Sally' strip in Robin. She also contributed to the first 9 editions of Robin (1953-61) and may have contributed to later volumes. She also wrote books on Indian art and Asian films, and this extensive study on four powerful and noble women in Egypt.

87. Holzer, Hans. **Heather: Confessions of a Witch, as told to Hans Holzer**. New York: Mason & Lipscomb, 1975. First Edition. Mildly shelf worn with foxing to upper extremities, else tight, bright, and unmarred. 8vo, xii, 226pp. Purple cloth with gold spine titling. Near fine, in a bright and colorful dust jacket in mylar. Near Fine in Near Fine Dustjacket. Hardcover. (#12049) \$100.00
"A unique, fully authentic story of a present day witchcraft high priestess." A near fine, lovely copy. This is essentially a quintessential coming out of the broom closet narrative, albeit told through a man's words, a classic example of 1970s second feminist first person witchcraft storytelling. Marketed very sensationalist, however open the doors to women's progressive sexuality through a mass media publication. Almost pulp-like in nature, erotic, but underlining women's power.
Hans Holzer, was an author and all-father parapsychologist. He wrote over 140 books on occult subjects for the general market and also authored many media treatments and scripts. He is credited with having coined the terms "The Other Side" and "Ghost Hunter." A splendid copy.

88. Hueffer, Oliver Madox. **The Book of Witches**. Totowa, NJ: Rowman and Littlefield, 1973. First Edition (Reprint). Near fine in price clipped dj. 8vo, xi, 336pp. illus (b/w), index. Red paper boards, gilt titling. Bookplate pastedown, inscribed. Near Fine in Near Fine Dustjacket. Hardcover. (#12121) \$175.00
From the massive occult collection of King Lawrence Parker, academic, dissertation author, and book collector extraordinaire. Parker's bookplate on front endpapers. Inscribed on front flyleaf: "K.L. Parker, January 1981, (from Samuel Weiser)." Weiser Books being the largest occult bookseller in the United States.

89. 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.

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

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

"The etchings and accompanying word lists in this project investigate the lexicon, a complex mental repository of the lexical knowledge held by a speaker. Unlike a dictionary, the lexicon is believed to be organized by relationships between words. These relationship groupings are represented here by shapes inspired by English verb classes. Schematic shapes and their companion texts explore the unconsciously known patterns of language." [artist statement]

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

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

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

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

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

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

92. 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]

93. [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 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

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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.

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

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

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

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

96. 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,

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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.

97. Johnston, Ian. **The Wild Wild World of The Cramps**. London: Omnibus Press, 1990. First Edition. Light shelfwear around edges, else tight, bright, and unmarred. Glossy color wrappers. 8vo. 129pp. illus (b/w). Sticker on verso. Very Good+ in Wraps. Original Wraps. (#12041) \$125.00

From the Collection of Jenny Lens. 'A biography of The Cramps which chronicles their turbulent history and highlights the obsessions - the 50s and 60s B-movies, comics, 3-D photography and 50s' strippers - that have created their own style of "visual rock'n'roll".

98. Joy Division, [Curtis, Ian]. **Joy Division collection [3 volumes]**. Rome/London/New York: Omnibus Books/Stampa Alternativa/Bobcat Books/Scientific American, 1986/1971. First Edition/Reissue. Light shelf wear, shaken and loose binding (repaired), some foxing, else tight, bright and unmarred. 8vo, 4to. illus. (b/w, color) Very Good+ in Wraps. Original Wraps. (#12053) \$250.00

Includes: "An Ideal For Living: An History Of Joy Division," 1986. 8vo. 125pp. illus. (b/w) by Mark Johnson; David Lees; Paul Morley; Jon Wozencroft. The story of Joy Division from their earliest beginnings as Stiff Kittens/Warsaw in 1976 and 1977 through New Order's 1983 record releases. It was written by Mark Johnson with additional writings by Paul Morley and others. It has many black & white pictures from 1977-1982. OOP.

"Joy Division: All the Lyrics Italian/English Lyric Book" by Marco Broll. Square 12mo. 86pp. Illus. (b/w). Lacking 7" vinyl 33 RPM. [1986]. OOP. Collected lyrical content for several major tracks during the short career of Joy Division. Posthumously published after Ian Curtis' death.

"The Nature of Pulsars" by Jeremiah P. Ostriker, Scientific American, January 1971 (pages 48-60); Credited to Arecibo Radio Observatory in the issue's illustration credit box on page 4 in blue (cyan). Features the album cover reference to Joy Division's "Unknown Pleasures," the article shows a series of radio frequency periods from the first pulsar discovered. "EIGHTY SUCCESSIVE PERIODS of the first pulsar observed, CP1919 (Cambridge pulsar at 19 hours 19 minutes right ascension), are stacked on top of one another using the average period of 1.33730 seconds in this computer-generated illustration produced at the Arecibo Radio Observatory in Puerto Rico." In original mailer wrappers.

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

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

Concept and weaving by Ximena Pérez Grobet. Unbinding and rebinding by Poncho Martínez. Assistant, Teresa del Junco.

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

100. Kaufman, Margaret; Johanknecht, Susan [illus]. **Sarah's Sacrifice**. London: Gefn Press, 1988. Limited Edition. Tight, bright, and unmarred. Full goatskin vellum, laced binding and closures. 12mo. [24pp] Illus. (b/w plates). Numbered limited edition of 45, this being 23. Signed by both author and artist. Fine. No DJ, as Issued. Hardcover. (#11521) \$245.00

"One of the most famous stories in Genesis is the Binding of Isaac by his father Abraham (the Akeidah, in Hebrew).

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Sarah, Isaac's mother, is noticeably absent from the text. Here we consider Sarah's perspective, and how this foundational event in the Jewish origin story might have affected her."

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

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

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

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

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

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

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

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

fire/ignisbook: "Tin, Antimony, Fire, Flux, Copper" refer to soldering the copper and brass structure formed around the glass cylinders. Soldering is featured in the Fire/Ignis book because it is a heat process. The elements act through the substance of our bodies and of material existence. The planets shape our psyches and choreograph the universal dance of transformation. —Taz Sibley [Artist statement]

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

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

The closed book rises above the yew-wood enclosure.

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

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

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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]

103. Kenyon, Theda; illustrations by [William Siegel]. **Witches Still Live: A Study of the Black Art To-day.** London: Rider & Co., 1931. First UK edition. Tight and bright. Hint of rubbing to extremities, a few faint pale marks to buckram, and a slight ripple to buckram due to moisture. Page edges slightly foxed, pencil notations and annotations scattered through text. Overall, an outwardly visibly lovely copy. No dust jacket, presumably as issued or rebound, as other issues have different cloth. Blind ruled black cloth with gilt titling to spine, bibliography and index. Octavo. 285 pages. Illustrations throughout. Very Good+. Hardcover. (#9535) \$225.00

Theda Kenyon, born on September 19, 1894, in New York, enjoyed a long life as a writer and lecturer. Although she was the daughter of an Episcopal priest and theologian, she is best known today for authoring a book on witches. And though her first name is an anagram for "death," she lived for over a century. An underrated, but surprisingly comprehensive and well-researched account. Early witchcraft work authored by a women, which topically is scarce.

104. Ketelhodt, Ines von. **farbwechsel [Color Change] [Complete in Six Volumes].** Flörsheim/Main: Ketelhodt, 2011-13. Limited Edition. Tight, bright, and unmarred. Quarterbound, cloth spines and printed paper boards (white, black, red, yellow, green and blue), uniform size, but orientation and structure varies; grey cloth dropspine archival box. fo. np. Illus. (color and b/w plates). Limited edition of 33 copies. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#8747) \$5,000.00

"farbwechsel: weiß (color change: white) In Eastern cultures white is the color of mourning and death. The white volume contains photographs and headlines about the tsunami disaster that struck Japan on March 11, 2011. They were taken from international online newspapers and were collected from March 11, 2011 to March 11, 2012. The selection includes many different voices from various countries and languages. The photographs (polymer plates) and the hand set dates (72 point condensed Block) were printed in letterpress with white ink on white paper. In spite of the different white shades of paper and printing ink, the monochrome white/white print result is difficult to read. Design, letterpress and bookbinding by Ines von Ketelhodt. 56 pages, bound in printed paper over boards with printed linen spine. Headlines: 11 mars 2011: Tsunami au Japon, après un violent séisme March 12, 2011: Japan pushes to rescue survivors as quake toll rises 13. März 2011: Neue Explosionen am AKW Fukushima 14 March 2011: Japan battles with radiation leak 15. März 2011: Atomkraft auf Stand-by: Vorübergehende Stilllegung deutscher AKWs 16. maaliskuu 2011: Asiantuntijat varoittavat Fukushiman tilanteen olevan pahenemassa 17 mars 2011: Japoni: Bilanci i viktimave 14.500 18 marzo 2011: Japon eleva el nivel de alerta nuclear en la central de Fukushima-1 19 Mart 2011: Japonya'da radyasyon korkusu en yüksek seviyede 20 maart 2011: Foekoesjima nou net twee vlakke laer as Tsjernobil-kernramp 21. märts 2011: Jaapani ministeerium avaldab kodulehel andmeid radiatsioonitaseme kohta 22 marzo 2011: Radioattività nel mare di Fukushima – Nuove scosse, 21 mila tra morti e dispersi 11 abril 2011: Japão eleva alerta nuclear para mesmo nível de Tchernobil 11 mayo 2011: Casi 15.000 muertos confirmados por el seísmo de hace dos meses en Japón 11. juni 2011: Tusinder demonstrerer mod a-kraft i Japan 11 julho 2011: Japão fará testes de resistência em todas suas centrais nucleares 6 August 2011: Double jeopardy: Fukushima victim is Hiroshima survivor 11. September 2011: Schwarze Tage – Ein Thementag über katastrophale Ereignisse, die die Welt veränderten 11 octobre 2011: Après Fukushima, seules l'Italie, la Suisse et l'Allemagne ont renoncé à l'énergie nucléaire 12 novembre 2011: Fukushima: giornalisti visitano la centrale atomica 6 december 2011: Radioaktiv mjölk i Japan 18. tammikuu 2012: Japani pidentää ydinreaktoriensa käyttöikää February 11, 2012: Thousands march against nuclear power in Japan amid worries set off by Fukushima disaster 11 marzo 2012: Giappone, in silenzio un anno dopo lo tsunami farbwechsel: schwarz (color change: black) The photographs were taken while wandering through the city of Frankfurt with long exposure times, without looking through the view finder of the camera. A slightly translucent black letterpress rectangle is printed with polymer plates onto the offset printed night photographs. Text passages by Giorgio Manganelli's "La Notte" (in Italian/German) appear in some of the black rectangles. The type face is negative on the polymer plate and seems on the print sometimes lighter, sometimes darker due to the structure of the photograph beneath, shaped by the picture. Photography, letterpress and bookbinding by Ines von Ketelhodt. 32 pages, vat paper, two-sided concertina (31 feet) with printed paper over boards. Giorgio Manganelli (only a short passage): "First we are often asked: which shape said night has, if the appellation shape is even justified for said night, and if this shape, provided there is one, is constant and immovable and finally, if it is measurable. According to the impression of those, who busied themselves with this, said night has the shape of a cuboid; (...)."

farbwechsel: rot (color change: red) The red volume contains kissing scenes out of Hollywood movies taken from the television screen, featuring scenes from "How to Steal a Million", "Cleopatra", "Mirage", "Some Like It Hot", "The Kid", "To Have and Have Not" with Lauren Bacall, Diane Baker, Humphrey Bogart, Charlie Chaplin, Tony Curtis, Audrey Hepburn, Marilyn Monroe, Peter O'Toole, Gregory Peck and Elizabeth Taylor. New couple combinations are

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created so that each actress is kissing each actor. The photographs are printed with polymer plates in letterpress using inks in several lipstick colors. Design, letterpress and bookbinding by Ines von Ketelhodt. 60 pages, bound in printed paper over boards.

farbwechsel: gelb (color change: yellow) The yellow book contains a complete chapter by H. C. Artmann's tale "Die Sonne war ein grünes Ei" ("The sun was a green egg" in German original). It's a funny surrealistic genesis about the creation of the world and its objects. It is about the jealous relationship of sun, moon and a certain object, as well as the genesis of stars and falling stars. As not more than five or six of the 20 Cicero wooden letters fit into a line, I couldn't break the lines by dividing words according to syllables. Printed with yellow ink on yellow paper the text at first sight seems more like a pattern, but it is still legible: type face as a vehicle for content and type face as pure shape or texture. Design, handset, letterpress and bookbinding by Ines von Ketelhodt. 88 pages, bound in printed paper over boards. H.C. Artmann: At this time there were no railways, people traveled through the land on great objects. These objects were tame, they could speak, one could talk with them during the long rides, they asked questions and gave answers; yet whistles or steam they could not make. It was in the winter, moon and sun were riding south, snow was falling, it was cold, the wind was blowing icily, moon and sun were afraid of freezing. The object they were riding on said: "Cut open my body, get inside, sew me up again from the inside." The moon took his knife, he cut open the body of this object, he crawled inside with the sun, the sun sewed it up from the inside with the moon's bowstring. Now they weren't cold anymore, they warmed themselves at the bowels of this object, they slept and woke, it was always dark, they had no light with them, they didn't know where they were going, where this object was taking them. After a while, the object said: "Come out, we are in the south, it is warm, it isn't snowing anymore, the rain is pleasant!" Moon and sun couldn't hear the object's voice, they were in its body, they could only make out a hum that they thought was the fermenting grass in the object's bowels, they didn't answer. They slept and woke, it was always dark, they had no light with them, they didn't know where it was going. The object carried them further, it came through a jungle, it was a very big forest in which there were no objects. A hunter of the forest had never seen an object before, he shot out of a blow-pipe, he hit the object in the head, the object fell down, it died, the hunter cut it open, moon and sun came out. This hunter took them to his village together with his kill, he took the sun for his wife, the moon he made his slave, he sent him off somewhere every time he wanted to sleep with the sun. But the moon knew of this relationship and wanted to burst with fury and shame. This hunter gradually ate all the meat of that killed object, he didn't notice that with each meal he was turning more and more into his own prey. When he ate an eye, his eye became the eye of the object, when he ate a back leg, his back leg became the back leg of the object, and so on, until he had become this object himself. Now that the moon had become a free man again he beat the sun because of her infidelity, he destroyed the house of the hunter and he killed the young offspring he had conceived with the sun, he killed the sun's children and ate them before her eyes. Then he said to her: "Put a saddle upon your lover, we want to ride to the borders of the sky." The sun did as the moon bid, she saddled this object, they sat upon it and rode into the first half of the sky, which then was already covered with stars. At a tree at the border between the first and second half of the sky the moon stopped, he tethered the object to this tree. "Why are you tethering me here?" asked the object. At first the moon gave no answer. "Why are you tethering me here?" repeated the tethered object. "I have tethered you to this tree at the border between the first and the second sky", said the moon, "so that you won't violate the sun again when I have business elsewhere." Then he took a star out of the fabric of the sky, he put it into the object's mouth. "And now not another word!" said the moon. The object bit this star in two like a weak nut, it spit out a myriad of small stars, they fell upon the earth and scattered widely. These were the first falling stars ever seen.

farbwechsel: grün (color change: green) It contains a text passage by Virginia Woolf's "To the Lighthouse" (in English/German). In the green book I have tried to visualize the topic of dissolved shapes, abstract symbols, the recognition of a letter's shape and the form of words. All letters were cut individually into two parts so that the fragments of each letter look different. Then the two fragment levels were printed digitally in different shades of green onto two transparent foils. Finally in the bound book they are lying over each other, but the fragments are a bit shifted, so the reader can shift the foils until they converge, thus making the text legible. Practiced readers are able to complete even heavily fragmented letter shapes through cognitive supplementation, while reading. Design, typography and bookbinding by Ines von Ketelhodt. 64 pages, bound in printed paper over boards with linen spine. Virginia Woolf: "Turning back among the many leaves which the past had folded in him, peering into the heart of that forest where light and shade so chequer each other that all shape is distorted, and one blunders, now with the sun in one's eyes, now with a dark shadow, he sought an image to cool and detach and round off his feeling in a concrete shape."

farbwechsel: blau (color change: blue) A poem by Hans Arp's "Wie kämen uns himmelblaue Seelen" (in German) is printed onto photographs, which were taken with long exposure times in the aquarium of the Frankfurt zoo. Time exposure captures a phase of time that we normally cannot perceive. Movements are blurred, they dissolve in time. Because of the time exposure, light, time, positions and situations are added together. These layers visualize movements in sequence. Photography, handset, letterpress and bookbinding by Ines von Ketelhodt. 32 pages, photos are offset printed, text is letterpress printed. Hans Arp: "How handy would sky-blue souls and sky-blue songs come in. What wings would these be. And an angel should hold the star-reigns. How we yearn for this great journey." (artist statement)

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105. Kinman, Seth. **Two Brady CDVs: Seth Kinman [together with] Abraham Lincoln's Elk Horn Chair.** Washington DC: Brady, 1864. Very minor edge wear, Kinman shows small spot of rubbing, chair has a small stain near bottom edge, else bright and clean. Two sepia albumen prints. 2.5"x4". Near Fine.. Original Photograph.. (#6664) \$450.00

Both CDVs were taken in Brady's studio in 1864. Seth Kinman traveled 3,000 miles from San Francisco to Washington, DC, to demonstrate the state's fealty to the Union. He presented, among other gifts, this elk-horn chair. Backstamp reads: "Brady's National Photographic Portrait Galleries." Caption to chair CDV reads, "Presented to President Lincoln, Nov. 26, 1864, by Seth Kinman, the California Hunter and Trapper," and Kinman's photo caption reads "California Hunter and Trapper, who presented Lincoln with the Elk Horn Chair." Uncommon under all circumstances, very scarce paired as found here.

106. 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]

107. Krebs, Millicent. **The Seeing Machine [Artist Book].** Alabama: Millicent Krebs, 2022. Limited Edition. Tight, bright, and unmarred. Black cloth boards, red ink lettering, hybrid-accordion with cut throughs exposing back printed elements; two grey printed sheets of cardstock for a base. Narrow 8vo. np. Illus. (b/w plates). Fine. Hardcover. (#11414) \$450.00

"The Seeing Machine looks to Michel Foucault's essay "Panopticism" alongside compiled text and images from neighborhood safety apps to think critically about surveillance today. While Foucault emphasizes the ways that institutions maintain power through surveillance, The Seeing Machine instead considers how the accessibility of modern surveillance equipment shifts the power of observation into the hands of the community. The modified accordion structure allows the book to stand as a tower atop the accompanying letterpress printed diptych which resembles the panopticon structure first designed by Jeremy Bentham in the 18th century." [artist statement]

108. Kuch, Michael. **Common Monsters of the United States [Artist Book].** Northampton, MA: Double Elephant Press, 2004. Limited Edition. Light shelf/edge to archival box, else tight, bright, and unmarred. Blue boards, red cloth spine; cloth covered drop-spine box with glass inlay. Oblong fo. np [24 leaves]. Illus. (colored plates). Numbered limited edition of 25 plus 15 unbound sheet sets. This number 2 of the 25. Fine in Fine Archival Box. Hardcover. (#11445) \$4,500.00

Ten plates are etched with images of the beasts, their common names & binomial nomenclature. Etchings are hand colored by Kuch, in the tradition of natural history books. A description of each creature is printed in shaped typography on translucent paper through which the creature ghosts through. Housed in a tray case which resembles a specimen box. Through the glass window one sees the specimen--a collage of the American Imperial Moth (pulp painted by Kuch)-- and its printed label pinned to the binding.

"A powerful artist's book, both bitter and beautiful, in the guise of a Natural History colorplate book. The Autocrassus Adnauseum (Goitalone), Addictus Oleum (Common Oilsucker), the Nexus Ignorantia (Giant Blind-Spotted Broadcast Spider), Embedding Soundbites, Bufo bombus (Popular Brown-Nose Toad)--shown in congress--are some of the creatures in this satire on the invasion of Iraq and the failure of the Press and of Congress to do due diligence. "Satire is the last refuge of a patriot." [Catalogue description, The Veatchs]

109. Lagarde, Patricia. **MOON ARCHIVE [Artist Book].** Mexico City, Mex: Ediciones Escarabajo, 2022. Limited

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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].

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

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

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

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

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

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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)

112. Leavitt, Nancy Ruth, Dickinson, Emily. **Hope**. Stillwater, ME, 2018. Unique (one in a series of two). Bright and unmarred. Boxed in form of diptych, Katie McGregor handmade paper, signed by the artist, Nancy Ruth Leavitt, in pencil on the leaf on the lower part of the image page, middle leaf. Page size: 10-3/4 x 14-1/2 inches; diptych with Dickinson poem, HOPE, lettered on right and images (cut paper flowers with leaves stitched to batik fabric). Fine in Fine Drop-Spine Archival Box. (#11308) \$3,000.00

The artist's gouache lettering on Katie MacGregor handmade paper and hand-cut paper snowflake and feather illustration on batik fabric are attached to the bottom of a dark blue fabric covered box by Joelle Webber, green paper label with title in white gouache on lower right front corner.

The artist has hand lettered a copy of Emily Dickinson's poem 254, c. 1861, "Hope is the things with feathers. . ." and created a flower illustration composed of fabric and paper that are stitched down to a green and purple and blue batik print which might evoke an exotic garden. The white flowers are three-dimensional and pop charmingly out from the subtle print below. The "feathers" (leaves) are cheerfully suspended above the batik garden as well. The well-known text opens, "HOPE is the thing with feathers / That perches in the soul / And sings in tune without words / And never stops at all. The reader / viewer is beguiled!

113. Leavitt, Nancy Ruth. **Before Lipo: Poem by the Artist [Artist Book]**. Stillwater, ME: Nancy Ruth Leavitt, nd. Unique. Tight, bright, and unmarred. Printed wraps; sunprinted illustrations, accordion binding covered in original sun print fabric; matching box. 8vo. np. Illus. (color prints). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Original Wraps. (#11418) \$3,750.00

Watercolor and gouache on Arches text wove and Katie MacGregor papers and sun prints. Housed in custom-made green cloth clamshell box lined with tree paintings.

114. Leavitt, Nancy Ruth. Thaxter, Celia. **Autumn: Still the Garden Glows: Excerpts from An Island Garden Nancy Ruth Leavitt [Artist Book]**. Stillwater, ME: Nancy Ruth Leavitt, 2019. Unique. Tight, bright, and unmarred. Painted sheets; matching droppine box. fo. np (30 leaves). Illus. (hand colored). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Original Wraps. (#11419) \$5,500.00

Painted in watercolor and gouache on Arches text wove and bound in Katie MacGregor's handmade paper.

115. [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.

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

Originally published in 1899, Leland composed a definitive treatise of Italian magical folklore, charms and sorcery,

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

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

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

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

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

118. Lovell, Robert. **Panzooryktologia Sive Panzoologicomineralogia. Or a Complete History of Animals and Minerals, Containing the summe of all Authors, both Ancient and Modern, Galenicall and Chymicall, touching Animals.. [together with] A Universal History of Minerals...** Oxford: Hen: Hall for Jos: Godwin, 1661. First Edition. Light shelf/edge wear, front hinge cracked by tight, even toning to text block, small amount of discrete marginalia, else tight and unmarred. Half bound, brown leather spine and tips, tan cloth boards, four raised bands, gilt lettering. 12mo. 82pp; 8p; 519pp; 152pp. Index(es). Very Good. Hardcover. (#11522) \$1,500.00

Includes "An Alphabetical Catalogue of the Diseases Specified in this Book." Decorated boarder to title pages, initial letters, and headpeices.

[Wing L3265 and 3266; Osler 3274]

A very nice copy of a reasonably scarce work.

119. Macoy, Robert. **The Amaranth (Independent): A Royal and Exalted Degree in the Rite of Adoption with Appropriate Ceremonies.** New York: Macoy Publishing & Masonic Supply Co., 1908. [First Edition]. Light shelf/edge wear, front hinge cracked (but tight), else tight, bright, and unmarred. Red cloth boards, black ink lettering and decorative elements, printed endpages, aeg. 12mo. 134pp. Illus. (b/w plates). Very Good+. Hardcover. (#10317) \$125.00

"The intention of the founder and early promoters of the RITE OF ADOPTION was to create a system that would appeal to the highest and noblest aims in life. The tenets set forth in the first degree - the Eastern Star - contain some of the most sublime sentiments known to the human mind - Fidelity, Honor, Virtue, and everything that is pure and elevating . . ." The Rite of Adoption consists of the following degrees: ~ The Eastern Star ~ The Queen of the South ~ The Amaranth "The Rituals of these degrees have been prepared with great care. The high and noble principles inculcated in them appeal to the better instincts of the human mind"

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

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

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

Originating from Maher's research into the art, lives and ideals of six Irish artists – Grace Gifford, Sarah Cecilia Harrison, Aloysius O'Kelly, William Orpen, Sarah Purser and Jack B. Yeats – Memento Civitatem explores our contemporary relationship to culture, citizenship, imagination and activism. Inspired by the Tarot card, a medium open

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to diverse and contradictory readings, the book presents twenty-one iconic image cards alongside words and phrases that are open to interpretation. Through the hand-set typography and an intuitive approach to image-making, *Memento Civitatem* is an ode to some of the artistic practices and the letterpress production processes of the period.

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

[National Gallery of Ireland]

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

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

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

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

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

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

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

(#11316)

\$7,500.00

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

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

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

\$50.00

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

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

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123. Martello, Leo Louis, Dr. **Collection of Dr. Leo Louis Martello, personal ephemera and promotional materials.** New York: WICA-Hero Press, [1970-1989]. Minimal wear, otherwise, bright and unmarred. Ten printed loose sheets, ~8.5x11, illus. + one card in red and black, one address label. Very Good+. (#10646) \$250.00
Collection includes: Unmarked membership card for the Witches Anti-Defamation League printed in red and black; two-sided "Witch" and "Bisexual Gods" article tear sheet; two-sided book advertisement catalog for Hero Press; Witches' Anti-Discrimination Lobby - "What WADL is and is not"; Witchcraft World article; The Mind of Martello, Rosegate Journal (1989); unfolded Winter Solstice Season greeting card sheet; Asbury Park Press article on "Appeals court backs convictions of 2 'witches'; Witches and unmarked letterhead for Congress of Continental Covens & Churches (Dr. Leo Louis Martello, Patriarch), unmarked letterhead for Dr. Leo Louis Martello; and return address labels for Martello. All formerly owned by Dr. Leo Louis Martello.
124. Martello, Leo Louis, Dr. **Curses in Verses: Spelltime in Rhyme.** New York: Hero Press, [1971]. First Edition (Third Printing). Tight, bright, and unmarred. No evidence of wear. Black on gold colored pictorial wrappers. 8vo. unpagged plus Illus. (b/w), portrait. Very Good+ in Wraps. Staplebound. (#10466) \$50.00
Martello's short collection of cursing and malefica used in hexing and forms of counter-oppression tactics. Emphasizes the power of rhyme and repetition. This is witchcraft in the form of direct action speech. Includes photograph of Dr. Martello and advertisements for his published works. Formerly owned by Dr. Leo Louis Martello.
125. Martello, Leo Louis, Dr. **What It Means to Be a Witch and Astro Witchcraft.** New York: Hero Press, [1974]. First Edition. Tight, bright, and unmarred. Minimal spotting on bottom edge, otherwise clean. Black on gold colored pictorial wrappers. 8vo. 28pp. plus Illus. (b/w) Very Good+ in Wraps. Staplebound. (#10467) \$50.00
Dr. Martello retells his 'coming out of the broom closet' story of his upbringing and family history. He discusses witch identity and reclamation. The second and third articles discuss astrology, psychic energies, dream states, and using traits of sun signs to empower personal convictions. The final article, Martello describes the nuance of handwriting and styles resemble characters and personality traits. Formerly owned by Dr. Leo Louis Martello.
126. Martello, Leo Louis, Dr. **Witches Liberation or, a True Witch Fights Back and Practical Guide to Joining a Coven.** New York: WICA-Hero Press, [1970-1975]. First Edition (Reprint). Tight, bright, and unmarred. No visible wear. Black on gold colored pictorial wrappers. 8vo. 28pp. plus Illus. (b/w) Very Good+ in Wraps. Staplebound. (#10464) \$50.00
Martello was the first public witch to champion the establishment of legally incorporated tax-exempt Wiccan churches, civil rights for Witches, and like all mainstream religions, paid days off for witches on their holidays. To strengthen and further this cause, Leo founded the Witches' Liberation Movement and the Witches International Craft Association (WICA). "Pagan spirituality is a significant current that connects many of the activists from the 50s-70s.... studying the history of the persecution of witches is a way of building an intersectional view of past struggle that demands solidarity in the present."--Camp Books. This truly is the cornerstone of radical witchcraft publishing, documents social justice in queer communities, and presents the foundation of witchcraft uprising, as a religion, in America. This copy formerly owned by Dr. Leo Louis Martello. Dr. Leo Louis Martello was an author, graphologist, hypnotist and Witch of note who came to prominence during the Pagan/Witchcraft Renaissance of the late 1960s and early 1970s. As well as being very public regarding his Witchcraft, Leo was also very much "out of the closet." He was a founding member of the Gay Liberation Front (GLF), acting as its first moderator. Leo would help GLF beyond being an officer, as he also created an editorial arm, being among the first to publish a newsletter by and for gay people called Come Out! He remained active in GLF until he had a falling out with other members over political opinions. He would move on to become a champion for the gay community within the modern Pagan world.--Witches' Almanac.
127. Martello, Leo Louis, Dr. **Your Pen Personality.** New York: WICA-Hero Press, [1961]. First Edition. Some minimal edge wear, otherwise tight, bright, and unmarred. . 8vo. 39pp. plus Illus. (b/w) Very Good+ in Wraps. Staplebound. (#10583) \$50.00
In 1955, Martello was awarded a Doctorate in Divinity by a non-accredited organization, the National Congress of Spiritual Consultants, a clearing house for registered yet unaffiliated ministers. That year, he founded the Temple of Spiritual Guidance, taking on the role of Pastor, which he would continue in until 1960, when he began to focus on his writing and his new philosophy of "psychoselfism". In 1961 he published his first book, "Your Pen Personality," in which he discussed the manner in which handwriting could be used to reveal the personality of the writer.--Lloyd, Michael G. (2012). Bull of Heaven: The Mythic Life of Eddie Buczynski and the Rise of the New York Pagan. This copy formerly owned by Dr. Leo Louis Martello. Dr. Leo Louis Martello was an author, graphologist, hypnotist and Witch of note who came to prominence during the Pagan/Witchcraft Renaissance of the late 1960s and early 1970s. As well as being very public regarding his Witchcraft, Leo was also very much "out of the closet." He was a founding member of the Gay Liberation Front (GLF), acting as its first moderator. Leo would help GLF beyond being an officer, as he also created an editorial arm, being among the first to publish a newsletter by and for gay people called Come Out! He

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remained active in GLF until he had a falling out with other members over political opinions. He would move on to become a champion for the gay community within the modern Pagan world.--Witches' Almanac.

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

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

129. Martin, Emily. **Madness: Reading Hamlet in the Time of Covid-19 and Other Plagues with intrusions from the world around me and William Shakespeare [Artist Book].** Iowa City, Iowa: Naughty Dog Press, 2022. Limited Edition. Tight, bright, and unmarred. Brown paper wraps, white paper spine, printed white paper onlay, accordion structure, removable spine to extend pages; black cloth box with printed spine label. 8vo. np [22pp]. Illus. (color plates). Limited edition of 25 copies. Signed and numbered by the artist. Fine in Fine Drop-Spine Archival Box. Original Wraps. (#11412) \$1,500.00

"Madness was created during the pandemic and went through many forms before it became what you see here. Its appearance and content are very much shaped by my time in isolation. Initially, I copied out the play Hamlet by hand starting in March 2020 because I was too anxious to sit and read. I also was making paper puppets for companionship. The project kept changing as events swirled around me. I struggled to make sense of the project in a world gone crazy. The text is a crazy quilt arrangement of lines from Hamlet and my writing on repeating themes of fear, disease, Black Lives Matter, Asian hate crimes, the insurrection, so much death and isolation, and more. Madness was printed letterpress with polymer plates from Boxcar Press on Arches Text wove paper. The background pattern is made up of my renderings of tears, drops of blood, Covid-19 particles and bullet holes. The paper puppet inclusions were printed on University of Iowa Center for the Book Chancery paper and are costumed in papers of wheat straw, sisal, daylily fibers, and abaca paste papers made by Andrea Peterson." [artist statement]

130. Mayor, F. [Frédéric?]. **Pre-World War I Swiss / French song book of lyrics and postcard.** Lausanne, Switzerland, c.1880-1912. Unique. Toning, rubbing, and evidence of dampstaining, else in very condition. Canvas tapebound over stamped board lined manuscript notebook. Pen and ink color illustrations with handwritten text. Approximately 180pp. [90pp blank], 60 color illustrations. With illustrated two-sided postmarked postcard with color pen and ink. Very Good+. Boards. (#11254) \$6,500.00

A very illustrative and provocative manuscript songbook written by a Swiss / French regimental officer during World War I, named from the postcard citation, F. Mayor and that he signed it "Lausanne" suggesting he is writing, from, and/or stationed in Lausanne, Switzerland. The research on the manuscript eludes to the creator as Frédéric Mayor. It is not clear however if Mayor penned any of the lyrics in the notebook himself or this manuscript serves as a pictorial notebook of contemporary French language songs.

The drawing styles suggests the postcard and notebook were hand drawn by one and the same. The historical account of these types manuscripts are full of possibilities including a lower ranking officer entertaining fellow troops with sordid tales of higher officer's exploits of sexual encounters with French sex workers with national song lyrics and drawings. The style of the uniforms illustrated point to Zouaves, North African based regiments, tropical uniforms with topee headgear, Imperial chasseur heavy cavalry wearing a cuirass suggesting the soldiers were engaged in the French Algerian War (1st) or these are French Foreign Legion officers by the red kepi/trousers worn. The women's fashion is illustrative of last quarter of the 19th century with pink gowns, frothy petticoats, and high up-do's indicative of Imperial age and exaggerated corsage, lingerie and balcony shape of the 1890s. These were high class French sex worker women of the late 19th century or turn-of-the-century. [J. Kearns].

The song lyrics, questionably are from a few named traditional songs of the period, for example: "Oh Bel Ange"; "À Travers des Barreaux de L'escalier"; "Je veux aller au Bal." Songs chosen for these types of songbooks "endeavored to include a fair proportion of songs according to the following classification: national and patriotic songs, folk songs, popular songs of the day, and hymns." [Morgan-Ellis, Esther M. "Warren Kimsey and Community Singing at Camp Gordon, 1917-1918." In Journal of Historical Research in Music Education Vol. 39, no. 2 (2018)]. In this case, many love songs.

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Otherwise, the lyrics may have been modified for whimsical purposes or mess hall entertainment. Songbooks of this example, were meant to be uplifting and kept the soldiers attached to idea of normalization and homelife, but also as a distraction in fantasy and sexuality. The postcard is dated 11-11-[19]12. The verso of the postcard is annotated: Sentinelle, No. 4 avancer [Advanced Guard] with one soldier in uniform labeled "Corporal." and addressed to Monsieur Paul Chesillol, Sargeant Fournier. The text inscription is loosely translated: Dear Sir: What are you doing? I am starting to get impatient. So I write myself. Never met to [shake hands], other than in written form. [Indiscipherable]... What can I say, this card is about me? I drew it for us. It's a changing of the guard at the barracks in Lausanne. They are soldiers of the 2nd French from the 7th Battalion Infantry...I'm waiting for news with impatience. With good greetings.[sic]--F. Mayor.

It appears F. Mayor is writing to his friend, another soldier. Not uncommon, however, this collection of lyrics and illustrations are exceptional from the detail of the uniforms to the fashion of the women depicted in the pages. They are inked in black, with colored pencil. It is both playful and suggestive, a wonderful example of late 19th century French military history, fashion, and the recognition of sex work in the 19th century.

131. 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, 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]

132. 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]

133. Member of the Craft. **The Text Book Of Freemasonry: A Complete Handbook Of Instruction To All The Workings In The Various Mysteries And Ceremonies Of Craft Masonry: Containing...** London: William Reeves,

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[1874]. Seventh Edition Revised. Light shelf/edge wear, owners inscription at front pastedown, else tight, bright, and unmarred. Blue cloth boards, gilt lettering, in blind lettering and decorative elements, frontispiece, all edges stained red. 12mo. 267pp, 2 np leaves of plates. Illus. (b/w plates). Very Good+. Hardcover. (#10314) \$75.00
Initiation and ritual textbook for Freemasons.

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

Diary class [work in progress]

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

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

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

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

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

Technique:

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

5 copies + PA

Copy:

No. 1

Edition: 5 copies + 1 AP

Size:

94 x 54 cm (each print) 10.5 x 55.5 x 6.3 cm (box)

Year: 2017

Price:

\$ 1,700 us

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

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

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

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

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

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

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136. 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]

137. Moran, Patrick. **Buried [zine] [Issue 7]**. London: Self-published, 2020. Limited Edition. Tight, bright, and unmarred. Black cloth boards, gilt lettering and decorative elements, tipped in photographically reproduced plate, black leaves, printed (image and text) in gold, black ribbon placeholder with USB key attached. Small 4to. np [35pp.] Illus. (monochrome prints). Numbered limited edition of 50. Fine. Cloth. (#10495) \$125.00
Handbound and exquisitely printed death metal fanzine from London. "This seventh issue surveys the brutal death metal scene in Colombia and Ecuador, looking at new bands and those that have been stalwarts since the scene developed in the mid-nineties. Bacteremia, Internal Suffering, Suppuration, Mental Apraxia, Extremely Rotten Flesh, Cercenatory, Goretrade, Insalubrity, Carnivore Diprosopus, Infectology, and Animals Killing People. As well as featuring Latin America's most extreme metal, Buried seven features commissions from philosopher Dr. Patricia MacCormack, Craig Boagey, David Stewart, and mangaka Toshio Maeda (Urotsukidōji), Stefan Sadler, Harman Bains, Ruth Angel Edwards and Tamsin Snow." --Buried website.
"Buried is more akin to a publication from William Morris's Kelmscott Press, than the average xerox pamphlet, albeit one drenched in gore...Each meticulously produced issue is hand bound and filled with original interviews, illustrations and commissions. The production values aim to be a fitting platform for the craft of the metal and commissions included within." --Publisher's statement.

138. Moran, Patrick. **Buried Compendium [zine]**. London, UK: Self-published, 2023. Limited Edition. Tight, bright, and unmarred. Black cloth boards, gilt lettering and decorative elements, tipped in photographically reproduced plate, black leaves, printed (image and text) in various colors, cover in yellow, np [142pp.] 70 Illus. (monochrome prints). Numbered limited edition of 250. Signed by the author. Black USB key. Fine. Hardcover. (#11421) \$125.00
Buried Zine is a demoniacal, cosmic terror, an atrophying shambling mess of paralyzed organs evacuating putridity. Each volume of uncorporeal life is hand bound and lovingly laid out akin to a medieval illuminated text. The compendium is a facsimile reprint of the first six volumes, originally published between 2010 and 2016 all long sold out. The layout and materials of each issue have been carefully recreated for this one-off reprint. The compendium also features a new cover illustration, audio essay and photography through out the book. This unique publication is printed in a strictly limited run of 250 copies" --Buried website. "Buried is more akin to a publication from William Morris's Kelmscott Press, than the average xerox pamphlet, albeit one drenched in gore...The compendium includes 39 Interviews with underground extreme metal bands from all over the world, including musicians from Japan, Russia, Indonesia, Turkey, Spain, Italy, Thailand, Finland, Sweden, the Philippines, USA and the UK. This meticulously produced publication also features 19 artists' commissions, including illustrations, fiction, essays, VR experiences, sound art, and scripts. The artists commissioned include metal illustration legend, Mark Riddick (Autopsy, Dying Fetus, and Justin Beiber) and Turner Prize-winning artist Tai Shani, who's first fiction works were produced for Buried and available again in this reissue. Each volume, previously distributed in strictly limited print runs of 50 or fewer, is now

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collated into this unique facsimile reprint. Each copy includes a USB drive containing the digital commissions from the six volumes of the zine.

139. Morgan, Ffiona, Shekhnah 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."

140. 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.

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

DICTATOR BANKNOTES

Designed by Sam Boxer

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

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

DICTATOR POSTAGE STAMPS

Designed by Sam Boxer

"Dictator Postage Stamps is a companion to Dictator Banknotes (published 2020) that takes a further look at Mott's fascination with the darkness of power, absolute power in particular. The book is designed as an album and contains 25 genuine dictator postage stamps with accompanying text for each dictator, plus anecdotes of their barbarity and/or humorous notes on their colourful lives.

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

142. Mott, Toby. **Violence Grows [Artist Book dedicated to Margaret Thatcher, Honey Bane, Cosey Fanni Tutti,**

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and Vi Subversa]. London: Cultural Traffic and Dashwood Books, 2020. Limited Edition. Tight, bright, and unmarred. Assemblage of material housed in sticker embellished cardboard mailer, 4 image based zines, an A2 poster, a 'vintage sheet of Margaret Thatcher toilet paper', related ephemera. var pag. Illus. (color and b/w plates). Limited edition of 200. Signed by the author. Fine in Fine Housing. Wraps. (#11219) \$275.00
Art Direction by Jamie Reid. Image and text by and about Margaret Thatcher, Honey Bane, Cosey Fanni Tutti, and Vi Subversa exploring and contextualizing their various efforts to disrupt the 1980s.

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

143. 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]

144. Oliver Sacks, former owner. **Collection of Oliver Sacks optics 3-D books [13 volumes]**. Various states of wear, mostly bumped corners, scuffing to edges, toning overall. Moderate shelf wear and toned. Mixed sizing. illus (color, b/w). In original wrappers. Very Good. Hardcover/Wrappers. (#12057) \$175.00
Books include: Rocks and Minerals by Cally Oldershaw, First edition, 1999. Tall oblong. Mirror inside. 3-D color images. DK Publishing.

Plant by John Akeroyd. First edition, 1998. Tall oblong. Mirror inside. 3-D color images. DK Publishing.

Microlife by Theresa Greenaway. First edition, 1998. Tall oblong. Mirror inside. 3-D color images. DK Publishing.

3D Imagics: A Stereoscopic Guide to the 3D Past and its Magic Images 1838-1900. Illustrated in 3D on 12

View-Master reels by Wim van Keulen. 1990.

Masterpieces in 3-D by Katherine Gleason. Illustrations by M.C. Escher. Selected by LC Casterline. 2005.

Beneath the Sea in 3-D by Mark Blum, Chronicle Books, 1997.

An Outstanding Collection of 3 Dimensional Drawings and Stereo Views by Arthur Chandler and Wayne Pope, Troubadour Press, 1978.

Magic Eye, Hidden Dimensions and Hidden Depths, some dampstaining, water damage, closed tear to glossy color boards.

Three flip books: One Milk Drop by Harold "Doc" Edgerton; Off with Their Heads; Elephant Walking by Eadweard Muybridge

145. Ouspensky, P.D. [Pyotr Demianovich Ouspenskii (known in English as Peter D. Ouspensky)]. **Tertium Organum (The Third Organ of Thought): A Key to the Enigmas of the World** Translated from the Russian by Nicholas

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Bessaraboff and Claude Bragdon--with an Introduction by Claude Bragdon. New York: Alfred A. Knopf, 1922. Second American Edition. Loose, but intact boards, some toning, foxing to rough cut edges, noticeable scuffing to boards, bumped corners, otherwise clean and bright. Black cloth boards lettered in red and on spine, xv, 336pp, author's preface, one foldout plate at rear, 24cm. Very Good+. Hardcover. (#11290) \$200.00

Ouspensky was a Russian esotericist known for his expositions of the early work of the Greek-Armenian teacher of esoteric doctrine George Gurdjieff. He met Gurdjieff in Moscow in 1915, and was associated with the ideas and practices originating with Gurdjieff from then on. He taught ideas and methods based in the Gurdjieff system for 25 years in England. Gurdjieff proposed that there are three ways of self-development generally known in esoteric circles. These are the Way of the Fakir, dealing exclusively with the physical body, the Way of the Monk, dealing with the emotions, and the Way of the Yogi, dealing with the mind. What is common about the three ways is that they demand complete seclusion from the world. According to Gurdjieff, there is a Fourth Way which does not demand its followers to abandon the world. The work of self-development takes place right in the midst of ordinary life. Gurdjieff called his system a school of the Fourth Way where a person learns to work in harmony with his physical body, emotions and mind. Ouspensky picked up this idea and continued his own school along this line. He made the term "Fourth Way" and its use central to his own teaching of the ideas of Gurdjieff. He greatly focused on Fourth Way schools and their existence throughout history. Revised edition with Gurdjieff and Ouspensky Centre postcard laid in.

146. Owen, Claire; Kelm, Daniel [binder]. **Gabriel's Family [Artist Book]**. Philadelphia, PA: Turtle Island Press, 1992. Limited Edition. Tight, bright, and unmarred; archival box shows light sunning and shelf wear, else bright and clean. Quarterbound, brown leather spine, red Nigerian goatskin boards, gilt lettering and decorative elements. This structure is a board book with a leather flatback case with offset spine attachment; dropspine archival box. Square 8vo. 52pp. Illus. (b/w and colored plates). Numbered limited edition of 52 with four lettered Artist's Proofs, this being III/IV. Signed by Owen and Tucker. Fine in Very Good Dropspine Box. Hardcover. (#11355) \$1,000.00

"It would be easy to forget the church itself, were it not for the stone creatures that inhabit its shadowed arches"
"This is a story about creative obsession, faith and the eventual lack of control an artist has over his or her creations. Gabriel's family tells of a stone cutter who created marvelous creatures in stone. These figures are filled with beauty and horror, but he comes to see them as part of his family, indeed, as a completion of himself. His close identity with them is threatened when his isolation is invaded. On this predicament the story turns." [Artist statement]
The story and images by Claire Owen, with design and production a collaboration with Daniel Tucker. The images are relief etchings, printed in warm gray, and black, with the last image having hand coloring. Presswork by Art Larson of Horton Tank Graphics.

147. Pál, Imre; Oliver Sacks, former owner. **Descriptive Geometry with "3-D" Figures and Kaleidoscope of Oliver Sacks**. Budapest, Hungary: Hungarian Technical Publishers, 1965. Second Edition, Revised, English. Moderate shelf wear and toning, else tight, bright, and unmarred. 4to. 194pp. illus (color, b/w). Pale yellow glazed paper boards with geometric illustration and picture of 3-D glasses to front board, and orange cloth spine with brown titling. Copies issued 1560. Lacking 3-D glasses. Very Good+. Hardcover/Wrappers. (#12058) \$150.00

A wonderful mathematical work on geometry, (Although incomplete here with three pairs of 3D glasses with which to view the plates.) This is the English edition.

Includes a grey paper covered kaleidoscope, in working order, formerly owned by Oliver Sacks.

148. Pettibon, Raymond . **O.D. A Hippie / Legalize Heroin. Ban Hippies (and New Yorkers)**. SST Records, 1982. Limited Edition. Minor wear, crease at center (typical as they were sent folded), signed and numbered in red ink, else bright, and clean. Offset-print in black and white. 43x27.5mm. Numbered, limited edition, this being 326 of what is believed to be less than 500 printed copies. Far fewer exist today. Near Fine. (#8978) \$3,500.00

Raymond Pettibon, Greg Ginn's younger brother, did much/all the art for SST and Black Flag...named the band and designed the iconic 4 black bar logo.

"Known for his comic-like drawings with disturbing, ironic or ambiguous text, Pettibon's subject matter is sometimes violent and anti-authoritarian. From the late 1970s through the mid-1980s, he was closely associated with the punk rock band Black Flag and the record label SST Records, both founded by his older brother Greg Ginn. In addition, Pettibon has designed the cover of the 1991 Sonic Youth album Goo; bassist Kim Gordon had been a longtime admirer of Pettibon's art and written about him for Artforum in the 1980s. Beginning in the mid-1980s, he became a well-known figure in the contemporary art scene."

149. 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

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deluxe subset. Fine. Hardcover. (#11232)

\$9,500.00

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

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

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

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

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

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

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

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

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

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

\$80.00

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

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well-worn way – you are no longer the same, and you have wisdom to share. This is the Wayfarer’s Hearth: a gathering of voices and a recollection of transformative spiritual journeys. --Publisher. CONTRIBUTORS: Aaron Cheak (PhD), Aleco Julius, Brian Cotnoir, Carl Abrahamsson, Carl Austin Hyatt, Darragh Mason, Dr. Dearthrice DeWitt, Evan Davies, Gabriel McCaughy, Gloria D.N.E., Gavin Fox, Humberto Maggi, Ian C. Edwards (PhD), Johnny Decker Miller, Johana Reuter, Jennifer Chiasson, Jack Grayle, Kazim, Kim Schwenk, Matthew Olmsted, Orryelle Defenestrata-Bascule, Philipp Müller, Rosemary Stehlik, Ross Fleming, Shani Oates, Suzanne Read, Tasha Menary, Viktoria Polikarpova.

151. Pinch, Geraldine. **Votive Offerings to Hathor**. Oxford University, Ashmolean: Griffith Institute, 1993. First Edition. Foxing to top block, near fine. xxiv, 408pp., 64 plates, near fine dj. Maroon cloth. Near Fine in Very Good DJ. Hardcover. (#11407) \$450.00

Geraldine Harris, aka Geraldine Harris Pinch, is an author and Egyptologist. She is a member of the Faculty of Oriental Studies at the University of Oxford. Her works include the Seven Citadels quartet and numerous information text books about Egypt. "This book examines the worship in ancient Egypt of Hathor, the goddess of women and of foreign places, and the contribution which votive offerings can make to the study of a traditional religion. The first part of the book covers the main sites at which large groups of votive offerings to Hathor have been found, and for each site the history of the temple or shrine is outlined and the evidence for the find-places of the votive offerings is assembled from excavation reports and archival material. The second part examines the main types of votive object, with illustrations and discussion of their possible symbolism. The final part examines the offerings in the general context of popular religion and in the light of comparative material from other cultures."

152. Pinter, Harold. **Other Places: Three Plays**

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

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

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

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

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

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

154. 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

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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.

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

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

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

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

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

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

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

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

The extra-illustrated books in the photos were grangerized, stamped, and drawn in between 1865 and the 1970's by young women who didn't think twice about violating the sanctity of the printed page with their own editorializations.

Several of the (known) defacers grew up to be writers, editors and artists themselves.

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

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

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

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

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...

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

Wrapping the cover boards is St. Armand handmade paper that is printed, painted, and foil-stamped in a pattern based on prime numbers. Within the map accordion for the book, the deluxe offers several rare maps. The colophon, with revised text and an additional color, features press-numbering from D43.1 to D43.12; these edition numbers are also printed within the case." [Colophon/artist statement]

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

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

158. Prusa, Carol. **unknowing: (between night and day) [Artist Book]**. Fort Lauderdale, FL: IS Projects, 2022.

Limited Edition. Tight, bright, and unmarred. Black silk cloth binding, silver foil stamped, marbled endpages, vovelles, mounted etching, complex binding structure. Small 8vo. np. Illus. (b/w plates). Numbered limited edition. Signed by the author. There are 7 different etching variations that are paired at random with each book. Fine. Hardcover.

(#10988)

\$1,500.00

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

A special edition of 3 super collector's books containing all 7 of the etching variations are also available.

159. Pushkin, Aleksandr Sergeevich. **Gavriliada. (Snovidenie) [The Gabrieliad. (A dream)] [Banned Pushkin Designed to Smuggle]**. Tsargrad [Leipzig]: "Simonides i Ko" [but printed by G. Uschmann in Weimar for E. L.

Kasprowicz, nd [circa 1889-1904]. Upper wrapper split, skillfully restored without significant loss and tipped onto title, bound into protective wrapper, else tight, bright, and unmarred [fragile pink paper in especially fine condition]. Printed paper wrappers, printed on pink paper; bound in early 20th cent beige marbled paper wrapper. 16mo. 23pp. Good+ in wrappers [textblock Near Fine]. Wraps. (#11203)

\$9,000.00

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

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

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

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

Having been finally left alone Mary considers her position:

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

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

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

Together in a single day I've had

The devil, one archangel and the Lord!"

(Translation by A.D.P. Biggs, "The Goddysssey: 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,

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where he created the *Bibliothek Russischer Autoren* in 1861. He founded his own publishing house 'Slavische Buchhandlung' in 1864, opening a bookshop a year later.

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

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

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

Bibliography

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

160. 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.

161. Raphael; [Robert Cross Smith (1795-1832), pseudonym]. **The Book of Fate** Whereby all Questions may be Answered Respecting the Present and Future. London: W. Foulsham and Co., Limited, [1910] 1823. Later Printing. Mild wear to extremities, toning, else tight, bright, and unmarred. Red cloth with black titling, decorations 180 pp. + illus., charts. Small 8vo. Very Good+. Hardcover. (#11239) \$100.00
Robert Cross Smith (1795-1832) was an English astrologer, writing under the pseudonym of "Raphael". He married in 1820 and moved to London, where he became interested in astrology. Together with G. W. Graham, he published a book on geomancy in 1822. Smith began to edit a periodical entitled The Stragglng Astrologer in 1824, but failed to receive enough subscribers and the periodical had to be discontinued after a few issues. He collected the issues of the failed periodical in a volume entitled The Astrologer Of The Nineteenth Century in the same year. From 1827 until his death in 1832, he edited an astrological almanac, entitled The Prophetic Messenger. Also published by Smith was The Familiar Astrologer and A Manual of Astrology, both in 1828. Smith died on 26 February 1832 in London. His almanac continued to be edited as Raphael's Ephemeris and would become a standard work in British and US American astrology. Raphael's Ephemeris popularized the system of Placidian system of astrological houses in the English-speaking world and in modern western astrology in general. Published posthumously.

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162. Raphael; [Robert Cross Smith (1795-1832), pseudonym]. **The Book of Fate** Whereby all Questions may be Answered Respecting the Present and Future. London: W. Foulsham and Co., Limited , [1910] 1823. Later Printing. Mild wear to extremities, bumped corners, toning, else tight, bright, and unmarred. Green cloth with black titling, decorations 180 pp. + illus., charts. Small 8vo. Very Good+. Hardcover. (#11240) \$100.00
Robert Cross Smith (1795-1832) was an English astrologer, writing under the pseudonym of "Raphael". He married in 1820 and moved to London, where he became interested in astrology. Together with G. W. Graham, he published a book on geomancy in 1822. Smith began to edit a periodical entitled The Stragglng Astrologer in 1824, but failed to receive enough subscribers and the periodical had to be discontinued after a few issues. He collected the issues of the failed periodical in a volume entitled The Astrologer Of The Nineteenth Century in the same year. From 1827 until his death in 1832, he edited an astrological almanac, entitled The Prophetic Messenger. Also published by Smith was The Familiar Astrologer and A Manual of Astrology, both in 1828. Smith died on 26 February 1832 in London. His almanac continued to be edited as Raphael's Ephemeris and would become a standard work in British and US American astrology. Raphael's Ephemeris popularized the system of Placidian system of astrological houses in the English-speaking world and in modern western astrology in general. Published posthumously.
163. Raphael; [Robert Cross Smith (1795-1832), pseudonym]. **Raphael's Mundane Astrology or, the Effects of the Planets and Signs Upon the Nations and Countries of the World.** London: W. Foulsham and Co., Limited , [1910]. Later Printing. Mild wear to boards, bumped corners, toning, else tight, bright, and unmarred. Gray cloth with black titling, decorations, with original orange dustjacket, sunned. 80 pp. + illus., charts. Small 8vo. Very Good in Very Good Dustjacket. Hardcover. (#11242) \$200.00
Robert Cross Smith (1795-1832) was an English astrologer, writing under the pseudonym of "Raphael". He married in 1820 and moved to London, where he became interested in astrology. Together with G. W. Graham, he published a book on geomancy in 1822. Smith began to edit a periodical entitled The Stragglng Astrologer in 1824, but failed to receive enough subscribers and the periodical had to be discontinued after a few issues. He collected the issues of the failed periodical in a volume entitled The Astrologer Of The Nineteenth Century in the same year. From 1827 until his death in 1832, he edited an astrological almanac, entitled The Prophetic Messenger. Also published by Smith was The Familiar Astrologer and A Manual of Astrology, both in 1828. Smith died on 26 February 1832 in London. His almanac continued to be edited as Raphael's Ephemeris and would become a standard work in British and US American astrology. Raphael's Ephemeris popularized the system of Placidian system of astrological houses in the English-speaking world and in modern western astrology in general. Published posthumously. Scarce in dustjacket.
164. Raphael; [Robert Cross Smith (1795-1832), pseudonym]. **Raphael's Mundane Astrology or, the Effects of the Planets and Signs Upon the Nations and Countries of the World.** London: W. Foulsham and Co., Limited , [1910]. Later Printing. Mild wear to boards, evidence of label on tp, bumped corners, toning, else tight, bright, and unmarred. Gray cloth with black titling, decorations. 80 pp. + illus., charts. Small 8vo. Hardcover. (#11243) \$100.00
Robert Cross Smith (1795-1832) was an English astrologer, writing under the pseudonym of "Raphael". He married in 1820 and moved to London, where he became interested in astrology. Together with G. W. Graham, he published a book on geomancy in 1822. Smith began to edit a periodical entitled The Stragglng Astrologer in 1824, but failed to receive enough subscribers and the periodical had to be discontinued after a few issues. He collected the issues of the failed periodical in a volume entitled The Astrologer Of The Nineteenth Century in the same year. From 1827 until his death in 1832, he edited an astrological almanac, entitled The Prophetic Messenger. Also published by Smith was The Familiar Astrologer and A Manual of Astrology, both in 1828. Smith died on 26 February 1832 in London. His almanac continued to be edited as Raphael's Ephemeris and would become a standard work in British and US American astrology. Raphael's Ephemeris popularized the system of Placidian system of astrological houses in the English-speaking world and in modern western astrology in general. Published posthumously.
165. Raphael; [Robert Cross Smith (1795-1832), pseudonym]. **Raphael's Pythoness of the East; or, Complete Key to Futurity** Translated from the original ms of the celebrated mystical divining book, formerly in the possession of Her Imperial Majesty the Empress Josephine. London: W. Foulsham and Co., Limited , [1894]. Later Printing. Moderate wear to boards, darkened, scuffing, bumped corners, toning, else tight, bright, and unmarred. Tape repair, p. 15. Gold cloth with black titling, decorations. 212 pp. + illus., charts. Small 8vo. Decorative endpapers. Very Good+. Hardcover. (#11241) \$75.00
Robert Cross Smith (1795-1832) was an English astrologer, writing under the pseudonym of "Raphael". He married in 1820 and moved to London, where he became interested in astrology. Together with G. W. Graham, he published a book on geomancy in 1822. Smith began to edit a periodical entitled The Stragglng Astrologer in 1824, but failed to receive enough subscribers and the periodical had to be discontinued after a few issues. He collected the issues of the failed periodical in a volume entitled The Astrologer Of The Nineteenth Century in the same year. From 1827 until his death in 1832, he edited an astrological almanac, entitled The Prophetic Messenger. Also published by Smith was The Familiar Astrologer and A Manual of Astrology, both in 1828. Smith died on 26 February 1832 in London. His

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

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

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

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

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

169. Romero, Pepe; [Price, Robin]; Kelm, Dan [binder]. **Journey of the Guitar [Artist Book]**. Middletown, CT: Robin Price Publisher, 1999. Limited Edition. Tight, bright, and unmarred [housed in custom enclosure by Dan Kelm]. Die-cut title page with small palladium print of a guitar by James W. Pitts [signed]; long-stitch binding, hand-sewn into black paper covers co-designed; original plastic chemise. Oblong 8vo. 57pp. Illus (b/w plate). Numbered limited edition of 200, this being 75. Signed by Romero and Pitts. Prospectus laid in. Fine. Hardcover. (#11310) \$425.00

Includes transcriptions from private lessons and master classes, interviews, and film.

"Classical and flamenco guitarist Pepe Romero reflects on his work in an intensely personal, poetic manner. His themes, articulated in both English and Spanish, transcend the boundaries of artistic medium and celebrate the entirety of the creative process. Compiled from oral and written sources, and edited by Robin Price.

The title page features an original palladium print by James W. Pitts. Printed letterpress by Price in ATF Bodoni Book and Stradivarius in black, gold, and grey onto Frankfurt white and Fabriano Italia black. Constructed with a classical six-string guitar in mind, Daniel E. Kelm co-designed the long-stitch variation with black museum board covers, printed in gold, with a window that partially reveals the title page print. Wrapped in frosted mylar." [publisher's statement]

"The book is beautiful in conception and execution, for Price is a master printer and a master designer."—Connell B. Gallagher, Parenthesis 5.

From Daniel Kelm's library.

170. Rosenbloom, Megan; Urbina, Colin [binder]. **Dark Archives: A Librarian's Investigation into the Science and History of Books Bound in Human Skin [Design Binding]**. New York: Farrar, Straus and Giroux, 2020/2021. First Edition/Unique. Tight, bright, and unmarred; archival box tight and unmarred. Three part bradel binding. Wrinkled calf skin, foil stamping. Rounded spine box, goat skin, blind tooling with calfskin foil stamped label. 8vo. 274pp. Notes. Index. Fine in Fine Archival Box. Hardcover. (#10812) \$5,500.00

"I knew what I wanted to do with this book from the very beginning. A dark, grim, grotesque book for a taboo subject.

Easy, simple, something I love doing. But on the very first page of the prologue Rosenbloom writes "Unlike the Necronomicon or the spellbook in Disney's 1993 film Hocus Pocus, real human skin books do not announce themselves with a ghoulish appearance. They do not look much different from any other antiquarian book you would find on the

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shelf.”

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

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

171. Sacks, Oliver. **Hallucinations**. New York: Alfred A. Knopf, 2012. First Edition. Near Fine. 8vo. 326pp. Blue cloth boards, iridescent blue titles on spine.

Near Fine in Very Good DJ. Hardcover. (#11957)

\$350.00

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

172. Sacks, Oliver. **The Mind's Eye**. New York: Random House, 2010. First Edition (Large Print Paperback). Near Fine. 8vo. xvi. + 354pp. Includes bibliography, Index. Glossy color wrappers. Inscribed on wrappers.

Near Fine. No DJ.. Original Wraps. (#12059)

\$150.00

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

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

\$550.00

Signed by Oliver Sacks. Signed: "Personal Copy."

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

Hardcover. (#8703)

\$3,500.00

Text in French. Forward by Jean-Jacques Pauvert, afterword by Maurice Blanchot. Bound by Sonya Sheats: "The image on the front cover is taken directly from the text. The binding is a traditional French full leather binding with leather hinges. The endpapers are marbled on gloss paper by Marianne Peter (France). This book was bound by Sonya Sheats in 2003." (from the artist)

175. Schanilec, Gaylord; Urbina, Colin [binder]. **Lac Des Pleurs: Report from Lake Pepin [Design Binding]**.

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

\$12,500.00

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

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

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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]

177. Schilling, Wilbur H. **A Reminder: An Open Book Test.** Minneapolis, MN: Indulgence Press, 1994. Limited Edition. Slipcase shows barest shelf/edge wear, else bright and clean. Two nestling slipcases; accordion fold structure. Narrow 8vo. np. Illus. (color plates). Limited edition of 700 copies. Fine in Near Fine Slipcase. Original Wraps.

(#12123)

\$125.00

"The colors in A Reminder correspond to the eight colors of the Lüscher Color Test. A (biased) test that reveals personality through color." [colophon]

"This book, housed in a double slipcase, is about addictive thinking. The form is that of a carton of cigarettes. The text is a sampling of multiple choice, intelligence test questions that has more to do with associations than with reality. The first page of this circular book presents the reader/viewer with a question, "Open the door?" from there on you are guided down a path that makes its way through the brain, into a room where a clue to the book can be found in a Mad Magazine style fold-in. All the while you are processing 18 questions that are presented to you, which never really end because the answers to the questions are based on temporal associations and may change with each successive reading. This circular text and image trap is a mind game of sorts that comes with a warning: "Consumption of this book may cause stress and anxiety." This book is strictly for adults only. The more baggage, the better.

A Reminder was produced at the University of the Arts, Borowsky Center for Publication Arts in Philadelphia. It was printed on a Heidelberg KORS 1-color offset press. [Indulgence Press website]

"Artist Wilber "Chip" Schilling creates fine press books, artists' books, broadsides and prints and since 1992 has been working under the imprint of Indulgence Press. Text, narrative and photography play key roles in Schilling's work and he collaborates with other artists and writers on many of his editions." [British Library]

178. [School of William Mortensen] **Collection of female models - Studio photographs.** [1930-1940]. Small collection of six black and white silver gelatin photographs measuring approximately and variably 3x4", in excellent condition, mounted with corners on acid free board. Two images are cropped/marked with pencil, and a single image shows water droplet in corner, otherwise in superb condition. Very Good+. (#9968)

\$225.00

Identified as probably taken in the 1930s, but more likely in the 40s or 50s, these images are strongly influenced by the photographic method of lighting and composition of William Mortensen. One of the photographs is direct mimic of Mortensen's image titled "Betty" from 1936 of a woman glancing sideways with a decorative headpiece. The other images harken to Mortensen's work: Salome and Eve, and even Hollywood nude glamour [topless woman in furs]. As the photographs are unmarked, it is difficult to gather any provenance, yet they appear to be not printed or taken by Mortensen himself, as they don't exhibit his signature photoengraving technique or other markings. They do however, illicit similar lighting and poses like he would have instructed in his various books on photography techniques. They also seem like test proofs from the negatives, cut from the proof sheets. The images are clearly from someone who had access to a proper studio, equipment, and wardrobe, perhaps a student of his or another photographer crafting their own experience from Mortensen's highly technical skills.

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

\$10,500.00

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

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180. 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]

181. Sepharial [Dr. Walter Gorn Old]. **Prognostic Astronomy: The Scientific Basis of the Predictive Art commonly called Astrology: to which is added a Complete Set of Tables with Emendations and New Rules for the use of Students**. London: L.N. Fowler, 1901. First Edition. Mild wear to extremities, foxing, otherwise clean and bright. Blue boards with black titling. Small 8vo. 100pp. + illus, tables. Very Good+. Hardcover. (#11285) \$250.00

Walter Gornold (March 20, 1864 — December 23, 1929), known until 1895 as Walter Richard Old, was an English astrologer and Theosophist. He was very active in the early Theosophical Society from 1887-1895 and became a member of H. P. Blavatsky's Inner Group in London. During his long career as an astrologer, he used the pen name Sepharial, and was called "the prince of English astrologers." Walter Gornold explored a wide range of occult teachings and practices, including tarot, numerology, graphology, dreams, symbols, crystal scrying, psychometry, phrenology, séances, and clairvoyance. He wrote about many of these subjects. He read Paul Christian (Jean-Baptiste Pitois) and Éliphas Lévi (Alphonse Louis Constant). Kabbalah was a major influence.

Pyramidology and British Israelism were especially attractive to Gornold. The measurements of the Egyptian pyramids corresponded to the English system of measurement, which was therefore considered to be divinely inspired. Formerly owned by Alfred Pearce, noted 19th century astrologer.

182. Sepharial; [Dr. Walter Gorn Old, pseudonym]. **Astrology and Marriage: The Influence of Planetary Action in Courtship and Married Life** A Constructive and Critical Work. Philadelphia, PA: David McKay Company, [1920]. First Edition. Toning, rubbing to extremities, starting, otherwise tight, bright, and unmarred. DJ toning, spine shows light sunning, small tide mark at head, small chip at tail. Blue cloth with black titling. Small 8vo. 59 pp. + illus., charts. Very Good in Very Good Dustjacket. Hardcover. (#11237) \$150.00

Walter Gornold (March 20, 1864 — December 23, 1929), known until 1895 as Walter Richard Old, was an English astrologer and Theosophist. He was very active in the early Theosophical Society from 1887-1895 and became a member of H. P. Blavatsky's Inner Group in London. During his long career as an astrologer, he used the pen name Sepharial, fter an angel in the apocryphal Book of Enoch and was called "the prince of English astrologers." Contents include: "Harmonising Factors", "Signs of Discord", "Benefic and Malefic Planets", "Chaotic Alliances" and much more. ." "Handbook dealing with the subject of marriage from the point of view of the ancient science of the Chaldeans, and shows teh secret of happiness or unhappiness in the marital state to be revealed in the reactions caused by planetary influence..."--Summary. Formerly owned by Alfred Pearce, noted 19th century astrologer.

183. Sepharial; [Dr. Walter Gorn Old, pseudonym]. **Hebrew Astrology: The Key to the Study of Prophecy**. London: W. Foulsham and Co., Limited, [1929]. First Edition. Minimal wear and imperfections, else tight, bright, and unmarred. DJ minor chipping at head and tail, folding. Blue cloth with yellow titling. Small 8vo. 140 pp. + illus., charts. Very Good in Very Good Dustjacket. Hardcover. (#11238) \$200.00

Walter Gornold (March 20, 1864 — December 23, 1929), known until 1895 as Walter Richard Old, was an English astrologer and Theosophist. He was very active in the early Theosophical Society from 1887-1895 and became a member of H. P. Blavatsky's Inner Group in London. During his long career as an astrologer, he used the pen name Sepharial, fter an angel in the apocryphal Book of Enoch and was called "the prince of English astrologers." In this prominent new work, the author lays down the key to Biblical prophecy..."--Summary. Chaldean astronomy explaining the basis for modern predictions.

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184. Sepharial; [Dr. Walter Gorn Old, pseudonym]. **Transits and Planetary Periods: A Book of Practical Hints to Students of Astrology** A Constructive and Critical Work. London: W. Foulsham and Company, Ltd., [1920]. First Edition. Toning, staining to cloth, rubbing to extremities, starting, otherwise tight, bright, and unmarred. Chipping dj, minimal loss, toning to spine. Blue cloth with gilt title and decorations. Small 8vo. 94 pp. + illus., charts. Very Good in Very Good- Dustjacket. Hardcover. (#11236) \$150.00
Walter Gornold (March 20, 1864 — December 23, 1929), known until 1895 as Walter Richard Old, was an English astrologer and Theosophist. He was very active in the early Theosophical Society from 1887-1895 and became a member of H. P. Blavatsky's Inner Group in London. During his long career as an astrologer, he used the pen name Sepharial, fter an angel in the apocryphal Book of Enoch and was called "the prince of English astrologers. "Transits... radical positions of the horoscope of birth, which are the midheaven, ascendants, sun and moon.."--Dustjacket. Printed in Great Britain. Formerly owned by Alfred Pearce, noted 19th century astrologer.
185. Sgorbati, Susan; Dennerline, Thorsten. **FOUR EMERGENT FORMS: VISUAL IMPROVISATION**. Vermont: The Bird Press, 2017. Limited Edition. Bright and unmarred. CNC milled wooden box, printed letterpress, woodblock, stone lithography. Box: 244x390 mm; Books: Pattern, 78x152mm; Memory, 206 x151mm; Landscape, 214x94mm; Dream, 151X305mm. np. Illus. (color and b/w plates). Numbered liimited edition of 30. Fine in Fine Slipcase.. Mixed binding.. (#11401) \$5,000.00
"These four volumes represent an exchange between choreographer Susan Sgorbati and book artist Thorsten Dennerline, using Sgorbati's concept of "Emergent Forms" as their point of departure. "Emergent Forms" grew out of Sgorbati's study of the spontaneous composition of form in complex systems. Elements of order and interaction create recognizable patterns in these systems, but they remain dynamic, engendering differentiations that influence and modify the form. This phenomenon – the creation of order from a rich array of self-organizing interactions – is found not only in dance and music; indeed, it is present throughout the natural world. This project consists of four emergent forms (Pattern, Memory, Landscape, and Dream), each represented by a "volume", a unique print/object. The texture, color and gesture of each form on paper emerged through the process of collaborative dialogue, reminiscent of a shared choreography. Each volume is not only a documentation of this dialogue, but also an interactive visualization of these emergent forms." [artist statement] Printing by Thorsten Dennerline and Arthur Larson at Horton Tank Graphics.
186. 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]
187. Shannon, et al. **Bell System Technical Journal [Vol. 27] [Including "A Mathematical Theory of Communication"]**. New York: American Telephone and Telegraph Company, 1948. First Edition. Minor shelf/edge wear, light toning to the '8' in 1948 at spine, else tight, bright, and unmmared. Blue cloth boards, gilt lettering at spine. 8vo. 752pp [[379]-423 & [623]-656pp for Shannon]. Near Fine. Hardcover. (#11124) \$5,500.00
Includes:
• Shannon, "A Mathematical Theory of Communication," two parts (OOC 880).
"At the heart of [Shannon's] theory was a new conceptualization of information. . . . a general theory of communication applicable to telegraph, telephone, radio, television, and computing machines - in fact, to any system, physical or biological, in which information is being transferred or manipulated through time or space." [Aspray 1985 pp. 119-122].
The first appearance of Shannon's monumental paper on a mathematical theory of communication. The paper is the foundation of the modern information age. "American mathematician Claude Shannon developed information theory by 1948. He reduced the notion of information to a series of yes/no choices, which could be presented by a binary code. Each choice, or piece of information, he called a 'bit.' In this way, complex information could be organized according to strict mathematical principles. His methods, although devised in the context of engineering and technology, were soon seen to have applications not only to computer design but to virtually every subject in which language was important, such as linguistics, psychology, cryptography, and phonetics; further applications were possible in any area where the transmission of information in any form was important". [Mount and List, Milestones, 65; OOC 880; Tomash & Williams S94-95]
188. **Sherlockiana collection**. 1946-2014. Materials include various monographic and serial journals, in addition to scarce self-published "zine" pamphlets, parodies, and other 'pastiche' produced by individual fans and self-motivated

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scholars of Sherlock Holmes and Dr. John Watson. Most of the publications are two-fold, stapled booklets. The entire collection encompasses 3 linear feet and numbering over approximately one hundred titles. Majority are first edition publications and in very good condition. Very Good+. (#9358) \$950.00

Collection of Sherlock Holmes enthusiast related and miscellaneous "Sherlockiana" materials, 1946-2014. The Arthur Conan Doyle Encyclopedia website describes "Sherlockiana" as: People interested in Sherlock Holmes and who enjoy sharing their interest with others are baptized sherlockians or holmesians. Their purpose is to keep green the memory of the detective. The literary activity of the sherlockians is called the Sherlockiana. The study is limited to the Sherlock Holmes saga in the work of Sir Arthur Conan Doyle, including all the characters appearing the stories (their lives, their activities, the places where they live, etc.). The sherlockiana is practiced by writing articles, studies or conferences (serious or humorous) on the most diverse topics.

Notable serials include "Baker Street Journal," "An Irregular Quarterly of Sherlockiana" [almost complete run, 1946-2014], "Pontine Dossier" [8 issues], "Sherlockian: A Quarterly Journal" [first 6 issues], "Third Pillar," "Newsletter for the Thespian Pursuits in Sherlockiana" [issues 1-4 with correspondence], and the "Baker Street Miscellanea" [12 issues]. The collection isn't without its peculiarities, which include the limited edition reprint of the Irregular Feast foldout menu and the Mansion Murders mystery tabletop game complete with map and clue book. Other unique and scarce titles include: Watsoniana, Holmes and the Theory of Games, Sherlock Holmes Cook Book, Parlour Games of Sherlock Holmes, Some Unaccountable Exploits of Sherlock Holmes. Extremely distinctive and well-rounded assemblage of materials accounting for fan-driven scholarship and examples of dedicated pop culture iconography with literary pursuits. [Complete spreadsheet with brief main title entries available].

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

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

190. Sibly, Ebenezer. **A New and Complete Illustration of the Occult Sciences: Or the Art of Foretelling Future Events and Contingencies, By the Aspects, and Influences, of the Heavenly Bodies Founded on Natural Philosophy, Scripture, Reason, and the Mathematics. In Four Parts. [2 volumes]** Part I. An Enquiry into, and Defense of, Astrology...Part II. Examples for acquiring a Practical Knowledge of Astrology...Part III. Meteorological Astrology defined and explained...Part IV. The Distinction between Astrology and the Diabolical Practice of Exorcism... London: Printed for the Author and Sold by Champante and Whitrow, Jewry-Street, Aldgate; and at the British Directory-Office, Ave-Maria Lane, nd. [1780-1804][1793]. Revised. Tight, bright, and unmarred. Rebound in quarter calf over marbled boards, 2 volumes (xii; 618; 1126 pp + index) in fine condition with gilt titling and raised bands. Fresh endpapers, the text and plates are clean, with mild foxing/discoloration and trimmed edges, a few pages (title) with basic repairs, small tears, otherwise an excellent text block specimen. Large quartos in four 'parts' bound in two volumes, 29 unnumbered leaves of plates, each part with individual title pages. Numerous tables, diagrams, and illustrations in text. Text is complete and collated with all plates present. Near Fine. Quarter calf. (#11094) \$5,500.00

Ebenezer Sibly (1751 – c. 1799) was an English physician, astrologer and writer on the occult. He studied amongst other things, medicine, alchemy, and history of witchcraft. Sibly's 'New And Complete Illustration of the Occult Sciences' is an exceptional work, without a doubt one of the key works on astrology and magic of the period, and one of the earliest significant astrological studies of the American revolution. To say that Sibly was just an occultist and astrologer would be dismissive. The assessments, predictions, and observances are quite scholarly and scientific. He referenced major figures of history including Agrippa, Aristotle, Newton, Paracelsus, Swedenborg, and Culpeper. This set is more scarce than the compiled sets of the 19th century and is complete. [Collation discussion] Opinions differ, but it seems that the first 'volume' of Sibly's New and Complete Illustration of the Occult Sciences was first published in 1784, with the subsequent volumes printed over the next few years. The volumes went through a number of printings, but as mixed sets were often issued and the individual parts were themselves often 'mixed' (that is made up using sheets from a number of different printings) identification of them is difficult, such as the case with these volumes. The

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numbering and arrangement of the plates for example is quite erratic. The majority of the volumes are issued and compiled posthumously (after 1800). Under variant titles, Sibly discusses details of magical procedure, and an account of the spirit world derived from Reginald Scot, in the 1665 edition of *Discoverie of Witchcraft* and recollects an encounter with "higher life forms" in Part IV (1122-1123). A strange, wonderful, and comprehension occult tome, and should be regarded as one of the most important occult texts on scientific and medical astrology of the 18th century. Issued as such: [Part 1, 1790], [Part 2, 1784], [Part 3, 1792], [Part 4, 1791]; includes a "Dedication to the Ancient and Honourable Fraternity of Free and Accepted Masons," "To the Young Student in Astrology," "Poetical Invocation to Urania," and "The Author's Preface to this New Edition." Includes the distinguished plates reproduced by magician A.E. Waite in the 19th century: "Signs, Characters, and Magical Knife" and Edward Kelly, a magician in the act of invoking the spirit of a deceased person."

191. Sketchley, James. **Sketchley's "Conversation" Cards**. England: James Sketchley, c.1750. Unique. Collection of 15 hand-colored conversation "fortune telling" cards, mounted on rough canvas linen and selectively colored with color washes, accordion folded, or [leporello] though, this is an incomplete set; original set was [52] cards. The set is finely and delicately printed from copperplate plate etchings. With moderate condition issues; soiling to surface of illustrations and marred with blue water color paint over surface. Regardless, an extremely scarce specimen of early 18th century printing and an example of parlor games. Very Good. Concertina. (#9909) \$2,400.00
James Sketchley was a British publisher who produced, from at least 1750 in England, the "Conversation Cards" as an educational game for children. In addition, he was an ardent Freemason who stated: "A man, who, if Masonry e'er was the theme...His bosom with Rapture would glow and expand." From a newspaper advertisement in 1775, "it is natural to seek for amusement or diversion, the cards show consequence... they improve and instruct; they will exercise the imagination, enlarge the understanding, and every one that plays with them are sure to be gainers..." With 15 hand-colored panels, possibly meant for a fortune-telling purpose or game, or possibly just a word game. The panels, or cards, are entitled "Friendship", "Gratitude", "Mask", "Deceit", "Oeconomy", "Good Woman", "Good Nature", "Coach", "Cottage", "Old Bachelor", "Letter", "Security", "Plenty", "Justice", "Hall". A complete set found in the Toronto Public Library collection.

192. Slater, Herman; Ed Buczynski, editors, Dr. Leo Louis Martello, former owner. **Earth Religion News, volume 1, issue 1**. Brooklyn, New York: The Warlock Shop, [1973]. First Edition. Wear to edges, center tearing, sunning, fold lines, otherwise, legible and unmarred. Large format newsprint, 19pp. plus illus. (b/w) Very Good+ in Wraps. Original Wraps. (#10472) \$150.00
"Earth Religion News" was one of the publishing serials, established by Herman Slater and Ed Buczynski, out of the occult store in New York City "The Warlock Shop." This premiere issue gathered many of the formidable Wiccan teachers' voices of the time, including Raymond Buckland, Leo Martello, Stewart Farrar, and diviner Rolla Nordic. Includes an article authored by Buckland reversing his homophobic stance on queer identities, voicing support. Formerly owned by Dr. Leo Louis Martello.

193. Smith, Worth. **Miracle of the Ages: The Great Pyramid of Gizeh**. Holyoke, MA: Elizabeth Towne Co., [1934]. First [US] Edition. Minimal shelfwear, light even toning, else tight, bright, and unmarred; DJ shows very light shelf/edge wear, even toning, else clean. Brown cloth with gold titling. Small 8vo. 160 pp. + illus., charts, appendix. Very Good+ in Very Good+ Dustjacket. Hardcover. (#11244) \$225.00
"...Correlates Bible prophecies and ancient historical references with modern scientific research and interpretation.."Study of the Great Pyramid of Gizeh and its mysterious, mathematical construction of prophecy.

194. Spence, Lewis. **The Problem with Atlantis**. London: William Rider & Son, Limited, 1924. First Edition. Slight bumped tail and head, slight toning to interior, otherwise, clean, tight, and unmarred. Bound in red cloth with gilt titling and framing. With sixteen full-page plates. xi, 232pp. Illus. (b/w plates). Very Good+. Hardcover. (#10346) \$75.00
"These works of utopian studies, including The Problem of Atlantis (1924) and History of Atlantis (1927), adopted theories inaugurated by fringe theorist Ignatius Donnelly and looked at the lost island as a Bronze Age civilization that formed a cultural link with the New World, which he invoked through examples he found of parallels between the early civilizations of the Old and New Worlds. Despite Spence's erudition and the width of his reading, the conclusions he reached, avoiding peer-reviewed journals, have been almost universally rejected by mainstream scholarship." Born in Scotland, Lewis Spence was a well-published mythologist and occult scholar.

195. St. James, Margo; Robbins, Trina [art]. **The Street Game: Margo St. James [Original Art] [Women's Movement, Activism]**. San Francisco, CA, nd [circa 1975]. Unique. Bright and clean. Red metal frame, black and red beveled matting. Approx 13x10" image size and 18x15" framed. Black pen and ink. Fine. Framed. (#10406) \$7,500.00
The original drawing by Trina Robbins of a board game embodying Margo St. James' life and activities. From Margo's private library. Trina Robbins is the renowned American comics artist, writer and "herstorian". "She was an early and

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influential participant in the underground comix movement, and one of the few female artists in underground comix when she started. She worked at the feminist underground newspaper It Ain't Me, Babe. She subsequently established the first all-woman comic book titled It Ain't Me Babe Comix. She became increasingly involved in creating outlets for and promoting female comics artists, through projects such as the comics anthology Wimmen's Comix. She won a Special Achievement Award from the San Diego Comic Con in 1989 for her work on Strip AIDS U.S.A." She was the first woman to draw Wonder Woman. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics). The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmiry, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.

196. **Stori-views Stereoscope 3-D slide set with viewer.** St. Louis, Miss.: Stori-views, c.1960s. First Edition. Collection of color slides in printed paper holders, in very good condition, with red slide viewer, in unoriginal box. Very Good+. (#10609) \$85.00
1960's Post Cereal promotional Stereo Viewer with Stori-Views 3-D slides about animals, landscapes, and landmarks. There were several series manufactured: nature, travel, Bible, and literature. This collections contains selections from Series 1-10, G-I. In French, English.

197. Summers, Montague, editor. **The Supernatural Omnibus,..Being a Collection of Stories of Apparitions, Witchcraft, Werewolves, Diabolism, Necromancy, Satanism, Divination, Sorcery, Goetry, Voodoo, Possession, Occult Doom and Destiny.** London: Victor Gollancz Ltd., 1931. First Edition. Minor shelf/edge wear, scuffing, minimal foxing, evenly toned, sunned spine, else tight, bright and unmarred. Lacking DJ. Cloth. 8vo. 622pp. Index. Very Good+. Hardcover. (#11105) \$145.00
Montague Summers' handpicked collection of authors of supernatural writing including Le Fanu, Wilkie Collins, Bram Stoker, Vernon Lee, Charles Dickens, and Amelia B. Edwards. The editor familiar to the work said, "were I not myself convinced of the sensible reality of apparitions, had I not myself seen a ghost, I could have hardly undertaken to collect and introduce The Supernatural Omnibus."--Introduction. From the master of scholarly writing on witchcraft and supernatural.

198. 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.

199. Tarn, Nathaniel; Kelm, Danial [binder]. **The Architextures 1-7: "The Man of Music" [Artist Book].** Sherman Oaks, CA: Ninja Press, 1998. Limited Edition. Tight, bright, and unmarred. Brass boards, metal hinged spine, embossed titling. 4to. np [32pp]. Illus. (color plates). Numbered limited edition of 65, this being A/P. Signed by poet and publisher, "Especially for Daniel and Greta". Fine in Fine Archival Box. Hardcover. (#11353) \$2,500.00
"Who are we that fled the thousand lives we did not lead in order to escape the very one life that we were destined for?"
"These are the first seven from a collection of seventy prose poems by Nathaniel Tarn, about whom Eliot Weinberger has said, "What holds it together is Tarn's ecstatic vision – his poetry encompasses Eastern philosophy, world myth, revolutionary politics, and precise descriptions of the natural world.
Printed in six colors in Meridien, with seventy-two point Felix Titling for the display and opening initials. The dove-gray abaca paper was made especially for this edition by Katie MacGregor at the MacGregor/Vinzani papermaking studio in Whiting, Maine. Six vividly colored wood block embellishments, augment the text throughout, beginning from the opening fly leaf, culminating in two double-page abstract illustrations and carrying through to the closing fly. The boards are covered inside and out in thin brass that has been alternately torched and patinated until a variety of colors bloom, making each book unique. The spine is made of both brass and stainless steel. The text is attached at the spine by a system of delicate brass rods passing through small stainless steel hinges resulting in an integrated slender spine. The book is enclosed in a clam-shell style box covered in black kyosei-shi, a handmade paper from the Fuji Paper Mills Cooperative in Tokushi-ma, Japan. The binding, brass covers and wood block illustrations are by Carolee Campbell." [publisher's statement]

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The book was handset and letterpress printed on a Vandercook Universal I with Meridien type in six colors and 72pt Felix Titling for display and opening initials. Paper is dove-gray abaca, made by Katie MacGregor at the MacGregor/Vinzani papermaking studio in Whiting, Maine. Six-color wood blocks illustrate the text throughout. From Dan Kelm's library.

200. 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.

201. 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 Eliose (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.

202. Tulien, Hagen von. **Occult Psaligraphy: The Hidden Art of Papercutting**. Seattle: Ouroboros Press, 2013. First Trade Edition. Tight, bright, and unmarred. High-grade black cotton book-cloth with blind-stamped device to front cover in black-foil stamped dust jacket. Large 8vo, printed in red and black on 100 lb. paper stock. Illus. (Over 100 illus., many being full-page papercuts). This is part of the Artist Edition, enhancing the limited edition of 888 copies. Near Fine. Hardcover. (#9007) \$100.00

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

203. **Utilité de la flagellation dans les plaisirs de l'amour et du mariage / traduit de latin de J.-H. Meibomius ; suivie de la Bastonnade et de la flagellation pénale [Usefulness of Flagellation in the pleasures of love and marriage / followed by Bastonnade and penal flagellation]**. Bruxelles: Gay et Doucé, Editeurs, 1879. Limited Edition. Light shelf/edge wear, early bookseller's description tipped in at ffep, else tight, bright, and unmarred. Halfbound, brown leather spine and tips, five raised bands, gilt lettering and decorative elements, marbled endpages. Small 8vo. 205pp plus TOC. Numbered limited edition, this being 481 of 500. Very Good+. Hardcover. (#11610) \$245.00

Interesting issue. Sometimes found rebound with illustrations, found here as issued. Not found in 'Clandestine Erotic Fiction in English 1800-1930' [Peter Mendes]

204. Valiente, Doreen. **An ABC of Witchcraft Past & Present**. New York: St. Martin's Press, 1973. First Edition [Book Club Edition]. Light shelf wear, bit of bumping/scuffing to boards, else tight, bright, and unmarred. Publisher's red cloth title in black, lacking dj. 416 pp. illus (b/w). index. Very Good+. Hardcover. (#11765) \$65.00

Often referred to as "the Mother of modern witchcraft" or "Mother of Wicca" Doreen Valiente (1922-1999) was an English author and poet best known for her books on witchcraft and related esoteric subjects. She was the High Priestess of Gerald Gardner's Bricket Wood coven. In 1971, she co-founded the Pagan Front, a British group for religious rights of Wiccans and other Pagans. Pagan scholar Aidan Kelly said of Valiente, "she deserves credit for having helped transform the Craft from being a hobby of a handful of eccentric Brits into being an international movement.. a major personality in the development of Wicca." An exceptional resource for practicing and curious witches.

205. Various. **Collection of Genre Fiction Featuring Illustrations of Apes and Women [1890-1994]**. Condition

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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 odmlodzonej kobiety* (Krakow, 1929).

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

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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 Bruguera: 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.

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.

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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 Unsucsexful [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. "Mighigan's Gorilla Murderer." Scarce.

Poetry:

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.

206. Various. **The Transistor. Selected Reference Material on Characteristics and Applications**. New York: Bell Telephone Laboratories, 1951. First Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Grey cloth wraps, black lettering. 4to. 792pp. Ilus. (b/w plates). Near Fine in Wraps. Original Wraps. (#11046) \$2,500.00
"The first compendium of information on the transistor and its applications." Introduction and 34 papers presented at a Bell symposium in September 1951. Includes work by the then greats and near greats...including papers from the likes of William Shockley, who won the 1956 Nobel Prize for Physics [Bell-Labs scientists John Bardeen and Walter Brattain]. This is, far and away, the best copy of this work we have seen. [Not in OOC]

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

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

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

Despite advanced technology, the practice of water witching - using a forked stick to indicate an underground source of water - persists in both rural and urban areas. The book is look at dowsing, full of personal accounts, historical background, and data from controlled experiments and a nationwide survey. This study includes a collection of

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photographs, drawings, and historical woodcuts showing the tools, techniques, and early instances of dowsing, as well as cross-sectional views contrasting the dowser's explanation of groundwater with the geologist's analysis. One chapter is dedicated to water witching as magical divination, the rod is a wand. A cross section of rural folkcraft of tradition and agriculture mixed with folk magic belief.

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

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

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

“The task of constructing a general and logical theory of automata was too large for von Neumann to carry out in detail with the final few years of his career. Instead, he attempted to provide a programmatic framework for the future development of the general theory and limited himself to developing specific aspects, including the logical theory of automata, the statistical theory of automata, the theory of complexity and self-replication, and the comparison of the computer and the brain.” (Aspray 1958, 133–34)

Minsky 1963, 506.

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

210. Vulson, Marc de, Sieur de La Colombière; Erin Fletcher [binder]. **Le Palais des Curieux, ou l'algèbre et le sort donnent la décision des questionnes les plus douteuses [Design Binding]** Donnent la decision des questions le plus douteuses, et ou les songes & les vision nocturnes sont expliqués selon la doctrine des anciens. Troyes, France: Chez la Cit. Garnier, [between 1728-1730]. First Edition. Minimal foxing, deckled edges, worn, yet tight, bright, and unmarred. Paged continuously: vii, 151[pp] 8vo + (one diagram illustration and a few woodcut ornamentations). French-style fine binding with laced-in boards. Bound in prussian blue buffalo skin with back-pared onlays in handmade papers in natural, black, magenta, mauve, granite and periwinkle. Onlays are embellished with beads and embroidered with cotton floss. Tooling in metallic copper orange. Leather wrapped endbands in metallic fuchsia. Text sewn on stubs of steel grey paper. Island paste down in steel grey paper embellished with matte grey tooling and dark grey embroidery cotton floss. Handmade paper fly leaves and endpapers in purple, orange and pink. Binding is housed in a clamshell box covered in prussian blue buffalo skin and steel grey paper. Leather spine embellished with paper onlays and embroidery cotton floss. Trays covered in orange and pink handmade paper and lined with fuchsia Silsuede. Cushion includes cotton batting. Fine in Slipcase. Design Binding. (#9920) \$3,500.00

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

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the clamshell box is decorated with some of those iconic symbols we dream about... If your goal is to find your fortune outside of dreams, then navigate your way through the interactive grid of circles to find the answer to your burning questions--Erin Fletcher].

211. 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....*

212. Wemyss, Maurice. **The Wheel of Life, or Scientific Astrology [Volume I-V]**. London: Published by Modern Astrology Office, Distributed by L.N. Fowler, 1920-1930. [First Edition]. Loss to dj, adhesive, mild toning otherwise tight, bright, and unmarred. Vol. 5 lacking dustjacket. Bound in dark blue boards with light blue outer dj, gilt titling, in five volumes. (various paging) Very Good+. Hardcover. (#11286) \$850.00
Scottish astrologer, noted for data collection and his research into degree meanings. He was the author of the five volume series, "Wheel of Life." and "Famous Nativities." Vol. V of this series may have been published after the first four volumes, as it was published by the International Publishing Company (Edinburgh). A total of 803 pages in 5 Volumes (v1: 186pp., v2: 220pp., v3: 156pp., v4: 111pp., v5: 130pp.). VOLUME 1: Introductory, Personal Appearance and Character, Table of Degree Influences Relative to Character, Campanus System of House Division with other Methods, Tables of Houses by Campanus System for London and New York, Calculation for the Horoscope, The

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Relation of the Equinoctial Zodiac to the Zodiac of the Constellations, Some Definitions and Abbreviations; VOLUME 2: Professions and Occupations, General Considerations, Occupations severally discussed alphabetically, Accountants and Actuaries to Muslin Manufacturers; VOLUME 3: Professions and Occupations (Continued), Occupations severally Discussed Alphabetically, Naturalist to Zoologists, Table of Influences, Biblical References to Astrology, Sign Rulership: the Position of the Hypothetical Planets postulated by the Author; VOLUME 4: Medical Astrology, General Considerations, Diseases severally discussed alphabetically, Abnormal Birth to Deformed, The Relative Strength of Aspects, VOLUME 5: Medical Astrology (Continued), Diseases severally discussed alphabetically, Delirium to Gout, The History of Astrology.

213. [White Studio (New York, N.Y.)], photographer, Rita Olcott, Chauncey Olcott, performer. **Autograph photographic album of "Lady Rita Olcott" [Wife of Chauncey Olcott (1860-1932)] of The Rivals players.** New York, [Buffalo], [circa 1924-1925]. Unique. Textured black leather binding, with ribbon ties. Large oblong, np. Illus. (b/w plates). Signed by performers with inscriptions. Rubbing to boards, shelf/edge wear, else tight, bright, and unmarred. 13 leaves of sepia toned gelatin prints on black paper (most blank). 13-1/2x10-1/2" prints. Very Good+. Hardcover. (#11454) \$1,500.00
George C. Tyler's touring production of "The Rivals." Autograph and photograph collection album, includes, tipped in silver gelatin photographs. The inscriptions and autographs are on sepia toned gelatin prints photographs; inscriptions from the performers to Rita Olcott. Inscription and autographs including cast: Thomas A. Wise, Lola Fisher, James T. Powers, Fred Eric, Chauncey Olcott, Percival Vivian, May Collins, George Tawde, Walter Woodall and "Sir Anthony Absolute," dated December 25, 1924. "The Rivals, comedy in five acts by Richard Brinsley Sheridan, produced and published in 1775. The original play stars Sir Anthony Absolute, fictional character, the father of Captain Jack Absolute and with him a protagonist of Richard Brinsley Sheridan's comic play The Rivals (1775). Sir Anthony is a wealthy aristocrat, and so his son masquerades as the penniless Ensign Beverley in order to court Lydia Languish, who has romantic notions of marrying a poor man. When Sir Anthony attempts on his own to arrange a marriage between Jack and Lydia, Jack's true identity is revealed to Lydia. She initially rejects him because of his deceit, but she eventually accepts him." On October 30, 1925, while playing the role of Sir Lucius O'Trigger in Richard Brinsley Sheridan's The Rivals, Olcott fell ill and wasn't expected to survive. He eventually recovered, but it was the last time he appeared on stage. Almost seven years later, Chauncey finally succumbed to his chronic bout with pernicious anemia at his Monaco villa in the early hours of March 18, 1932. In 1897, Chauncey married Rita O'Donovan from San Francisco, a fellow enthusiast. They collaborated on many plays, she was the inspiration for the song that Chauncey wrote, "My Wild Irish Rose." She wrote a biography, "Song in Her Heart" about her and Chauncey's life which was made into a film, "My Wild Irish Rose." Wonderful example of an early 20th century performers dedication album. More biographical information at: https://www.wnyheritage.org/content/chauncey_olcott_buffalos_golden-tongued_tenor/index.html
214. 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 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]
215. Williams, K.M. **Echoes.** Portland, ME, 2023. Limited Edition. Tight, bright, and unmarred. Brown textured cloth covered boards, Japanese variant binding, no colophon ([KMW]), small square 8vo. np [9pp]. Illus. (b/w plates). Numbered limited edition of 6. Fine. Hardcover. (#11439) \$500.00
William's poetry and etchings reflecting their transition...elegant and touching. Proceeds from the sale of the six copies is funding their top surgery.
216. Williams, Thomas Parker; Williams, Mary Agnes. **American River.** Luminice Press, 2022. Limited Edition. Tight, bright, and unmarred. Paper boards with pochior image, Washi linen spine, double sided accorion structure; 6 two-page spreads (oil-based inks over flood coats), letterpress. Oblong 8vo. np [24pp]. Illus. (color prints). Limited edition of 12. Fine. Hardcover. (#11245) \$1,500.00

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*"In America, we are losing our freedoms, one by one.
Clean Air – the freedom to breathe air not polluted with toxins
Safety – the freedom to live without fear of deadly guns
Women's Autonomy – the freedom to control their own bodies
Voting – the freedom to participate in our democracy
We are losing America." [artist statement/text]
All six original images hand printed with 41 pochoir mylar stencils.*

217. 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]*

218. 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).*

219. Yang, Naomi. **Book of Spirits**. [Boston, MA]: Rosetta / Firefly Press, 1994. First Edition. Near fine. Unpaginated artists' book [24 pages, french fold] printed in letterpress on cream colored laid paper, reproducing texts and images that relate to Spirits. Single hand-sewn signature in a card stock cover, wrapped in mottled brown laid paper printed with the title text. 4to. In an edition of 100, unpagged. Signed, numbered by the author. This copy is 42. Near Fine in Wraps. Original Wraps. (#11357) \$650.00
"Book of Spirits was printed at Firefly Press to accompany the exhibition of paintings by Naomi Yang at Galerie Mourlot, Boston, September 6-October 15, 1994."--Colophon. According to Yang's introduction, "this little book is an attempt to give some account of those Spirits about whom every person ought to know something. The Grimorium Verum mentions seventeen of the most important subordinate Spirits. As in choosing a cricket eleven the first choices are easy and the last very difficult to make, so it has been here. And if the reader feels that some Spirit who has been

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omitted should have the place of one who is represented, why, very likely the reader is right." Co-publisher of Exact Change Press (with her partner Damon Krukowski), Yang is also a noted graphic designer, visual artist, filmmaker, and musician known for her work with Damon & Naomi and Galaxie 500. *The Book of Spirits* is her only artist's book to date. It pairs a dozen elegant line drawings of Spirits with short descriptive texts providing their true names and brief descriptions of their distinguishing qualities. Examples include SIRCHADE, which "has the power to show thee all kinds of animals, of whatever nature they may be" and HUMOTS, which "can transport all manner of books for thy pleasure." Yang has explained that the text of *Book of Spirits* is derived, in part, from her readings of 'Everyman's Book of Saints' by C.P.S. Clarke (1914) and 'The Book of Ceremonial Magic' by A.E. Waite (1961), and that her original drawings are based on illustrations in Waite's book, which are taken from the *Grimorium Verum* (1517), a magical textbook, first published in 1517 and purported to be translated from the Hebrew. It is based to some extent upon the "Key of Solomon the King" and is quite honest in its statement that it proposes to invoke devils. It refers to the four elements, so these would appear to be elementary spirits. A part of the account it gives regarding the hierarchy of spirits is taken from the *Lemegeton*, or *Lesser Key of Solomon*. The grimoire is an instructional text for summoning demons / spirits in the goetia. In five institutional holdings.

220. Young, Karl [trans]; Kelm, Dan [binder]; Leavitt, Nancy [calligraphy]. **The Seafarer from the Anglo-Saxon Exeter Book [Artist Book]**. Bangor, ME: Tatlin Books, 1990. Limited Edition. Bright and clean. Cloth covered and paper boards, accordion fold structure; matching portfolio with ties. Naror 8vo. np. Illus. (hand lettered callig). Limited edition of 85 copies, signed by Young. Colophon notwithstanding, this copy numbered 46/46. Fine in Fine Archival Folder. Hardcover. (#11320) \$3,500.00

"Dan Kelm's work on The Seafarer moves binding away from spines into a type of sculpture not completely dissimilar from carpentry. In working with "The Seafarer," Walter wanted a book that could be exhibited, but didn't simply take that need to the passive and wasteful cliché that glass cases have imposed on the art. In his book, the folds assist in formal structures that reinforce and reinterpret the dialogues between old and modern text, between calligraphy and type, between the people immediately involved in the creation of the book, even between different types of paper, which comment on each other by their juxtaposition." [publisher's statement]

"The manuscript pages were lettered by Nancy Leavitt. She chose key phrases from the original Anglo-Saxon to illuminate the translation." [colophon]

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

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