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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.

2. **[Amate paper] Curandero Otomí Deity - Dios de Piña cut paper card.** San Pablito, Mexico, 1970-1990. Unique. Single leaf paper cut mounted on brown and white amate bark paper with handwritten description. 15x9cm. In Spanish. Very Good+. (#9922) \$75.00

The culture of amate paper dates back to pre-Columbian Meso-American times. The word amate derives from amatl, the Nahuatl word for paper. Mayan and Aztec Indians painted on amate paper to create codices (accordion folded books) depicting stories historical events and even astrology. San Pablito, a settlement of Otomí speaking Indians in the Sierra Norte de Puebla, is renowned as a village of brujería (witchcraft) and the only remaining major center of indigenous papermakers in Mexico. The cut paper spirits are also named as deities, including dios de abeja, dios de antiguo, madre tierra. In addition, the Otomí cut paper camas (beds), upon which the paper figurines are laid during rituals. A lesser known aspect of Otomí tourist art is the making of small books or postcards from handmade paper where the lighter paper is used as a background surface, and brown and darker muñecos, the "sacred paper cuttings", are glued on. These figures are accompanied by texts in Spanish written in capital letters with felt-tipped pens. The description and explanation found in the texts or as cards focus predominantly on ceremonies involving offerings to rain deities and countless spirits of seeds, fruits, and plants, as well as traditional, old curing practices.

3. Anon. **[INDIGENOUS MAGIC; DIVINATION; SHAMANISM] Sumatran Batak divination manuscript book [pustaha].** Indonesia, Early to mid-20th century. Unique. Twelve (two-sided) panel concertina fold; fastened on handcarved alim (or agarwood) tree-bark original boards with lizard sculptural relief; inscribed and drawn on smoothed and pressed alim tree-bark; 7 x 6.5 cm" (closed); illustrated. Handwritten in red and black ink pigments. Boards stained with natural pigments, in remarkable condition, dark staining to edges. Very Good+. Hardcover. (#9997) \$650.00
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 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, which is associated with fertility and fertility rites. The verso board has a symbol of a star or a floral symbol. Many of the figurative illustrations in the book [a child] [a goddess figure with serpents] [star] [scorpion], 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.

Boston ABAA Book Fair

An exceptional and critical book for Indonesia history and culture.

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

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

4. **Bakelite Hard Disc Stack.** Japan: Jupiter Corp., nd [circa 1967]. First Edition. Minor shelf wear, else bright and clean. Clear plastic lid, stack of six discs in brown and white, base in dark green and grey. Approx. 6" in diameter. Near Fine. (#9797) \$350.00

Early example of trade-show swag, this by one of the first removable hard-drive manufactures (following IBM and BASF). No other copies located in any collections.

Caelus was an early IBM-San Jose spin-off in 1966, founded as the first supplier of "IBM Clone" 14 inch magnetic disks and disk packs used initially in IBM's 1311 and 2311, later including 2314 and 3330. The company obtained an IBM patent license, and worked with IBM to obtain special test equipment. Due to the "clone" nature of the disk (same materials and process as IBM) it was favored by many drive makers who had designed equipment around the properties of IBM media. Other suppliers [e.g. BASF a month or soe earlier] often invented their own processes, and not all disks behaved exactly like IBM product, so Caelus had a short term compatibility advantage.

5. Baring-Gould, Sabine. **The Book of Were-wolves.** London: Smith, Elder and Co., 1865. First Edition. Recased in half red leather and cloth boards, elaborately decorated in gilt on the front panel and gilt lettering with black title band. Very little wear to extremities, only some foxing on beginning pages and on frontispiece engraving which does not diminish image, otherwise tight, bright, and unmarred, an exceptional copy. Includes paste down of original gilt, ornamental spine on rear papers. Has former owner signature on two pages. xi, 8vo., 266 pages, 1 unnumbered leaf of plates, advertisement in rear. Fine. Half Calf. (#9461) \$6,500.00

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.

6. Baring, Maurice; Rowledge, Tracey [Binder]. **Per Ardua MCMXIV - MCMXVIII [Design Binding].** London: Seven Acres Press at Long Crendon, 1924/2012. Limited Edition/Unique. Tight, bright, and unmarred. Full bound in grey goatskin, with all three edges rough-edge gilt in Caplain (gold) leaf, sewn on a concertina fold with leather-jointed hand-coloured endpapers and doublures, gold-tooled in Caplain (gold) leaf with three bullet-shaped finishing tools created by binder; housed in a cloth-covered drop-back box with a blocked leather label, in blind lettering. 8vo. np. Limited edition of 50 copies in design binding. Fine in Fine Archival Box. Hardcover. (#10186) \$4,500.00

"For this work I wanted to explore a more pictorial response to the text, which is a poem written by Maurice Baring about his time in the Royal Flying Corps and RAF (in 1918 the RFC was amalgamated with the Royal Naval Air Service to become the RAF).

The image across the cover alludes to exchanges of fire between world war one aeroplanes, whilst the hand-coloured endpapers give a diffused impression of a shot down, blazing plane." [Artist Statement]

7. Bartholin, Thomas; Meibom, Johann Heinrich. **De Usu Flagrorum In re Medica & Veneria, Lumborumque & Renum Officio.** Frankfurt: Ex Bibliopolio Hafniensi, 1670. First Thus. Light, sporadic toning, signature and notes at endpages, else tight and unmarred. Small 8vo (150x90mm). Contemporary brown calf, gilt spine, head pieces and initials. Provenance: "De la Reyenie" (see note). Laid in single leaf of later annotation loosely-inserted at rear. Very Good+. Hardcover. (#9503) \$1,200.00

A pencil note on the front free endpaper states "...du lieutenant de police avec sa signature autographe – de la Reynie. Voir Bayle, T. I, p.518." Waller 753. de la Reynie was the founder of the first modern police force. First published in Lübeck in 1639 under the authorship of Meibom alone, "De usu flagrorum" is the first known printed book on the subject of flagellation for medical and recreational purposes.

The English title is "A Treatise on the Use of Flogging in Medicine and Venerie." The text includes several accounts as examples, and is widely considered an early example of pornography.

8. **Batak bark "Book of Charms" cigarette advertising trade card.** United Kingdom: Issued by Imperial Tobacco

Boston ABAA Book Fair

Company, [1920-1929]. First Edition. Unmarred printed double-sided trade card measuring: 2-5/8 " x 1-3/8 " or 6.5 cm. x 3.5 cm. Illustrated with image of Sumatran batak bark book with text on verso. Single card in a set of originally 50 cards on charms. Very Good+. (#9996) \$45.00

From the back of card: "The Batak, or Bark Book of Charms, is a magical ritual implicitly believed in by the natives of Sumatra. It is consulted as a reliable guide and counselor in their private and important affairs. In the East Indian Archipelago superstition talismans, and amulets, play a most important part in the lives of the natives. Sickness is attributed to the patient being possessed of an evil spirit, and their witch doctors profess to expel the intruder by the means of charms. Often the names of the sufferers are changed in order to deceive the evil spirits." Issued as an advertising trade with Wills's Cigarettes in Bristol and London.

Cigarette cards were issued by tobacco manufacturers to stiffen cigarette packaging and advertise cigarette brands. Between 1875 and the 1940s, cigarette companies often included collectible cards with their packages of cigarettes. Cigarette card sets document popular culture from the turn of the century, often depicting the period's actresses, costumes, and sports, as well as offering insights into mainstream humor and cultural norms.

9. Becker, Albrecht; [Morse, Carl]. **A Collection of 25 Candid Photographs [Queer Studies; Nazi Germany; Body Art; Performance Art]**. Hamburg, Germany: Self-published, 1996. Original. Two images cut, 3 sets of 3 are taped together at rear as a triptych with notation at rear (in Becker's hand, indicating he was 91 at the time), a total of 10 images have notations at the rear, envelope opened at bottom, one image (clothed) mounted to card with mss note, else bright and clean. Mostly 3x5" photographs, triptychs sized to match. Color images. All images appear to be from when Becker was 91 years old (1-2 at 90). Very Good. (#9504) \$4,500.00

A fascinating collection of 25 original photographs sent by Albrecht Becker to Carl Morse in New York on the occasion of Becker's 90th birthday. All of the photographs depict Becker at his birthday party and engaged in anal sex via large prosthetic devices. In all of the photographs (but one) Becker is nude and the viewer can fully appreciate the lengths to which Becker went to decorate his body; from his collar bone down he is entirely tattooed and in many places pierced. In one series of photographs in which Becker is hanging a large weight from his penis we can also see that his penis has been split. In the one photograph where Becker is clothed he comes across as a natty old farmer. All are in color and seven of them bear the text of the letter and various notations from Albrecht Becker to Carl Morse. Original envelope addressed by hand by Becker to Morse in NY. Text of the letter (dated 1997) as follows: "Almost I had forgotten to send you this few photographs. I have done too many photographs in Berlin [...]. I remember just in time, not too late. With love from Albrecht." Becker has included the original collage photograph of him that was used as an invitation (and shows him in various stages of being disrobed). He has written to Morse on the recto: "This was an invitation card for my 90th birthday. 14 November, 1996. Celebration with 120 persons that was a great success." All of the photographs are sharp and in very good condition.

Albrecht Becker, the son of a baker, was born in the town of Thale in 1906. He knew and accepted early in life that he was gay. After graduating high school he moved to Würzburg to study textiles. "In Würzburg, away from his family, Becker was able to live more freely as a gay man. He began his first long-term relationship with Joseph Arbert, a professor who was more than twenty years his senior. The older man became Becker's intellectual mentor, introducing him to a world of art and literature. They would remain together until the Gestapo arrested them ten years later in 1935. Becker first tried to work as a sales clerk in a department store but did not do very well, so his supervisors let him try his hand at window dressing, where he showed great promise. Impressed with his talent, they sent him to a design school in Munich. Making decent money, Becker was able to save for trips and to buy his first Leica camera. This marks the beginning of a long career in photography. He traveled to Spain and then on another trip to Italy where he met a young American man his age, Wenderer Brown, from Texas. Ironically, after a month-long visit with Brown in the United States in August of 1934, Becker misses Würzburg too much to stay and returns to Germany, unaware that he would be arrested three months later for violating Paragraph 175. Had he known, he would have stayed safely ensconced in America, but, as Becker notes, his desire to return to Nazi Germany was a sign of how safe gay men felt during that time. This feeling of relative security despite Paragraph 175 was largely due to the well-known fact that the commander of the SA, Ernst Röhm, was gay. He soon moved back to Würzburg and in 1935 received a summons from the police department on the charge of homosexuality. While being questioned Becker loudly claimed ownership of his sexuality. He and a number of other gay young German men were soon on trial. Becker pleaded guilty and was given a three-year sentence. The others all pleaded innocent and were sent to Dachau and were never heard from again. It is estimated some 100,000 were arrested under the Paragraph 175 anti-gay legislation between 1933 and 1945. Those confined in concentration camps were sometimes made to wear a cloth badge sewn onto their clothes in the shape of a pink triangle. Such a badge made them identifiable to the guards and singled them out for extra torment. Becker "eventually volunteered to serve in the war. He is not motivated by patriotism or any allegiance to the Nazi party, however, but simply because there are no more men left in town. He craves the company of men. The interviewer asks him if there is any erotic component to his life in the military. Becker immediately dismisses the notion. The risk of being caught in the military is too high. It would mean being sent to a concentration camp at best; execution at worst.

Boston ABAA Book Fair

For Becker, he merely wanted to be where the men were. That eventually meant being shipped to the Russian Front, where he worked with the radio corps, which actually kept him from seeing any action since he always needed to remain ten kilometers behind the front line" (Shoah Foundation). He was injured in the arm by shrapnel and sent home. In 1947 Becker met filmmaker, and his eventual lover, Herbert Kirchhoff. He and Kirchhoff relocated to Hamburg and collaborated on numerous art films. IMDB lists Becker as having 106 credits as production designer, extending all the way up until 1986. On the back of one of the photographs offered here Becker makes note of a Lebrun exhibition of photographs of Becker called Arsh Ficker. Starting in his 40s, Becker also becomes his own work of art, using his body as a canvas for tattoos that will eventually cover his entire body below his neck. He was also a very early advocate of body piercing and decoration. Becker died in 2002 at the age of 95.

*Carl Morse was American poet and playwright and mainly remembered for his fierce activism for gay rights. "During the 1980s and 90s, he exercised an important influence on a generation of British gay and lesbian writers and performing artists through his inclusion in anthologies printed by Gay Men's Press, the Oscars Press and Gay Sweatshop; performances of his work at the Oval House Theatre in London; and his co-editing of *Gay and Lesbian Poetry in Our Time* (1988). A selection of his work in *Three New York Poets* (1987) introduced his poetry to a British audience" (Guardian). At one time he was director of publications at MoMA. He died in 2003 at the age of 73.*

10. Berlam, Arduino. **Collection of Manuscripts and Photographs [Trieste, Italy]**. Trieste, Italy, c. 1926-1931.

Original mss and/or first printings. Loose typescript and handwritten in pen and ink manuscripts on questionable bond paper, black and white silver gelatin photographic prints, mailing envelopes, and two folded and oversize printed maps in the original wraps. Very Good. (#9076) \$1,000.00

A unique aggregation of primary and secondary sources documenting Italian architecture, geography, and cultural life during the pre-World War II occupation, specifically in the area of Trieste, Italy. Condition varies by material type, manuscripts are in exceptional and legible condition with some discoloration to the paper and wear and tear; the addressed and annotated, but tattered envelopes served their purpose as protectors for the enclosures; however the majority of the silver gelatin prints are in exceptional condition with little oxidation or paper degradation. Images are clear, bright, and detailed with rich black and white tones. The two maps, although folded, are bright and unmarred, despite some discoloration on the original wrapper. Overall, collection is brilliant and distinctive, as an early 1930s insight into a characteristically, unparalleled Italian region with Hapsburg Dynasty roots.

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

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

"The Grotto of Postumia (formerly Adelsberg)" 4 pp. (1 folio leaf). The handwritten pages in pen and ink are also edited and annotated. Interestingly, this essay describes the many grottos (caves) in the area, formerly part of the Austro-Hungarian empire at one time. Included are nine black and white photographs recording this particular grotto c. 1930s.

Lastly, "Picturesque Trieste, Italy" 24 pp. typescript, including the sections "The Huge Grotto of San Canziano" and "The Dwellers of the Subterranean Metropolis." Heavily annotated, the typescript describes, in travelogue fashion, Trieste and peninsula of Istria written in language to attract curious American tourists, i.e. "day trip of interest." The style of the essay suggests Berlam was writing charismatically, not only for an American audience, but for amateur travelers in mind. The photographs in the collection number over 100 and encompass images of architecture, landscape, customary dresses of local folk, and art. All of the photographic processes for the collection are gelatin silver, on varying degrees of paper quality and various size prints. The images of the grottos of San Canziano (now known as Škocjan Caves) are extremely scarce, estimating from the 1930s. Parts of the caves were not quite open to the public at that time. The 8x10" photographs from the San Canziano cave were taken by Professor Antonio Iviani

Boston ABAA Book Fair

(signed), naturalist and cave explorer, quite well-known and accomplished photographer of natural subterranean landscapes. Berlam probably collaborated with Iviani to acquire and use such photographs, as they are not prolific. Similarly, because this is a 'research' collection, Berlam utilized and gathered secondary image sources to supplement his articles, so many of the photographs are photographic prints processed by 1930s contemporary Italian photographers and the great photographic firms of the time, including Fratelli Alinari, Giacomo Greatti, Oscarre Sanvini, and Pietro Opiglia. There are 14 photographic postcards in the collection by Oscarre Sanvini, embossed with the O. Sanvini logo. Berlam was extremely efficient by documenting the photographs with an annotated description, photographer, and place attached to the photograph. In some cases, the description also includes a number, which corresponds to a grouping of photographs, as written on 3 of the 4 envelopes in the collection.

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

The collection is remarkably distinct, outlining and illustrating a small geographic area of Italy, quite unknown to the average American citizen, with a rich natural environment and idiosyncratic Medieval architectural history. This area of Italy was occupied by the Wehrmacht troops in World War II and heavily bombed by the Allies, subsequently. The region saw a turbulent cultural change over the last 50 years and many of these descriptions and photographs in the Berlam collection have evolved to reflect a different demographic of culture and community.

11. Bowles, Jane; Loeber, Nancy (art). **A Stick of Green Candy**. New York, 2019. Limited Edition. Tight, bright, and unmarred. Woodcut with collaged archival pigment prints, hand painted with gouache; hardcover sewn on board. 4to. 40pp. Illus. (color plates). Numbered edition of 33 copies. Fine. Hardcover. (#9880) \$1,250.00

12. Brusselle, Arthur [photographer]. **[World War I] Souvenir photography album from the Zeebrugge-Mole [Zeebrugge Museum]**. Brussels, Belgium, c. 1918. First Edition. Original three-hole stab binding photography album, secured with string, containing seventeen black and white silver gelatin photographic prints; 6 pp. Scored and folded, grey and deckled rag paper wraps. "Souvenir from Zeebrugge-Mole" stamped on cover, along with 'Zeebrugge Museum' title and illustration print of Zeebrugge raid. Some foxing on paper and glassine tissue. Photographs are in excellent condition. Very Good+. Original Wraps. (#9128) \$550.00
Many of the photographs are initialed with the letters 'AB,' indicating Belgian wartime photographer Arthur Brusselle. Arthur Brusselle (1879-1977) is one of Bruges' most important photographers and owned a photography shop in the famous Steenstraat. In 1918-1919, the Belgian government commissioned Brusselle to photograph and document areas of war torn Belgium. Zeebrugge is a village on the coast of Belgium. The harbour was the site of the Zeebrugge Raid on April 23, 1918, when the British Royal Navy temporarily put the German inland naval base at Bruges out of action. Admiral Roger Keyes planned and led the raid that stormed the German batteries and sank three old warships at the entrance to the canal leading to the inland port. This action blocked access to the port and prevented German U-boats from entering. This photography album documents the German military action to thwart the British from securing the Zeebrugge base by destroying similar cargo ships. An enclosed notice slip lists a title index of the photograph with images including fishing-boats torpedoed by U-boats, German submarine crew, the Kaiser and Admiral von Schröder, and remains of the submarine. On the verso of the notice is a summary of the historical interest and explanation. The notice says, "It is thanks to the patriotism of a Bruges photographer [Brusselle] that the public is given the opportunity to secure these photographs. It was he who developed the German's plates... he managed to keep one proof of each of them at the peril of his life." Supposedly the negative plates were smuggled and hid in a Bruges family vault in the cemetery. The complete collection was supposedly several hundred photographs. Much of Brusselle's collection is housed at the Imperial War Museum in London. Scarce copies of this excellent photographic record.

13. Burman, Jack. **The Dead [Special Edition]**. Toronto, Canada: The Magenta Foundation, 2010. Limited Edition. Tight, bright, and unmarred. Archival wooden box, stained grey, magnetic closures. Quarterbound, brown cloth spine, beige cloth boards, paper onlay, laid in sleeve with a numbered, signed original print. 4to [7.25x10.25]. 128pp. Illus (color plates). Boxed edition.

Fine in Fine Archival Box. Hardcover. (#7302) \$950.00
Foreword by Martha Hanna. "Canadian photographer Jack Burman has created a hypnotic collection of still-lives of long-departed but painstakingly preserved people, specimens and skeletons—dehumanized but very human; flawed but very beautiful. Exquisitely captured, Burman's post-mortem documentation addresses not only death, but the lives that came before. "The photographs are shocking in their intimacy. With clear respect in their representation, Jack Burman works excruciatingly close to their humanity, and to their death." Taken from the foreword by Martha Hanna, Director of the Canadian Museum of Contemporary Photography."

14. Burton, Captain Sir Richard; Burton, Isabel [editor]. **Vikram and the Vampire or Tales of Hindu Devilry**.

Boston ABAA Book Fair

London: Longmans, Green, and Co., 1870. First Edition, Second Issue. Light shelf/edge wear, minor rubbing, thin strip of discoloration at front edge of front board, light wear at head and tail, tips gently bumped, tiny pinhole at front board, bookshop seal at ffeep, minor toning at textblock edges, hinges starting, but holding well, else tight, bright, and unmarred. Red cloth boards, black in decorative elements, gilt lettering, brown endpages, frontispiece. 8vo. xxiv, 319pp [+ ip]. Illus. (b/w plates). Very Good. Hardcover. (#9538) \$450.00

Frontispiece and 15 b/w full page plates, plus various illustrations in text. According to Penzer's bibliography, this copy is a first edition in the second issue binding. Wonderful collection of ancient Indian tales, said to have been recounted by a "baital" (mischievous spirit or vampire) to the King Vikram of the title. They were collected and published by famed explorer and author, Sir Richard F. Burton. Overall, a very presentable copy of a book that is increasingly uncommon in any condition.

15. Camden, William (after); James Basire [engraver]. **The Funeral Procession of Queen Elizabeth I, From a Drawing of the Time, Supposed to be the Hand of William Camden, Then Clarencieux King at Arms, Which Was in the Possession of John Wilmot Esq, FRS & by Him Deposited in the British Museum.** London: Society of Antiquaries, 1791. First Edition. Minor shelf/edge wear, remnant of label (dated 1891) affixed to verso of the first panel, occasional paper flaws and irregularities to panorama, sporadic foxing, minor abrasion to front pastedown, else bright and clean. Half bound, black leather spine and tips, blue pebbled cloth boards, gilt lettering and decorative elements, marbled front pastedown. Oblong 8vo. np. Illus. (colored plate) Very Good. Hardcover. (#9317) \$12,500.00

Custom folder holding folding panorama, engraved plates joined on versos to form continuous view: 9 and 3/8 inches by nearly 29 feet. Spectacular hand-colored panorama of the funeral procession of Queen Elizabeth I in April 1603, reproducing drawings in the British Museum ascribed to Elizabeth's biographer William Camden, who appeared in the procession in his official role as Clarenceaux King of Arms. Other mourners of note include Robert Cecil, Thomas Egerton, and Walter Raleigh. At the time of her death, most Englishmen had known no monarch but Elizabeth, as the elaborate formal procession detailed here was swelled by thousands of Londoners.

This engraved copy of Camden's original drawings was produced in 1791 for the Society of Antiquaries, appearing in the third volume of "Vetusta Monumenta"; the panorama has been almost entirely colored in an early hand. Left uncolored, strikingly, is the effigy of the queen mounted upon her coffin, a likeness so startling that the London crowd gasped to see it. It is presumed it was left uncolored to reflect the virtue of the Virgin Queen. An exemplary recording of one of the great public ceremonies in English history and document displaying the social order of the monarchy and common people. This edition appears scarce and OCLC lists only five institutions for holdings.

16. Carter, Charlotte; Turner, Emily (intro). **Our Voices: Perspectives that Challenge the Stigma and Stereotypes about Sex Works [Set: book, three posters, two postcards].** Leeds, UK: Basis Yorkshire, 2017. First Edition. Tight, bright, and unmarred. Glossy color printed wraps, staplebound; screenprinted posters. Small 8vo. 73pp. Illus. (color plates). Includes book, three 'tart card' posters and two promotional 'tart card' postcards. Fine in Wraps. Original Wraps. (#9436) \$65.00

"Our Voices: Perspectives that Challenge the Stigma and Stereotypes about Sex-Work' contains the stories and perspectives of 13 sex workers from across the spectrum of the sex work industry. Collectively, these stories and perspectives aim to diversify and clarify the need for a nuanced understanding of sex work and the members that constitute it. They acknowledge and challenge the misrepresentation, stigma and stereotypes prevalent around sex work.

In addition to this, we have developed our own take on the iconic tart cards as once adorned in London's phone boxes. We have created around 25 of these, which are symbolic of the imagery of the cards, yet their respective content challenges this norm with quotes from the women that the charity Basis Sex Work Project works with." [from the publisher]

Of particular note are the tart cards printed with #sexworkersays quotations (both printed in the book and also on the accompanying pieces).

17. Clarke, Arthur C.; Fletcher, Erin [binder]. **2001: A Space Odyssey [Design Binding].** New York: The New American Library, Inc., 1968. First Edition. French-style fine binding with laced-in boards; bound in black buffalo skin with back-pared onlays in white, yellow and fuchsia goatskin, teal and lilac suede and yellow, orange, teal and light pink kozo paper; onlays are embellished with embroidered cotton floss; edges decorated with brushed-on white gouache and sprinkled with black gouache; hand-sewn double core French endbands in cotton embroidery floss; headband sprinkled with black gouache; matching edge-to-edge doublures with inlay of black calfskin which is blind tooled; flyleaves made by the binder to match edge decoration; endpapers include a cropped printed image of a Van Gogh and Wyeth painting with handmade kozo paper in teal and yellow. Housed in a clamshell box covered with black buffalo skin with onlays of handmade moon paper and scribble paper; center onlay is covered in black calfskin and blind tooled; trays covered in handmade moon paper and lined with handmade mottled purple paper; box is wrapped in handmade olive colored paper with coyote foot bone. Fine in Fine Archival Box. Hardcover. (#9908) \$5,500.00

Boston ABAA Book Fair

"The tale of 2001: A Space Odyssey was a collaboration between Arthur C. Clarke and Stanley Kubrick. Therefore the design takes cues from both the text and the film as a nod to this collaboration.

Clarke divides his epic telling of human evolution into six parts. For my binding of this novel, I wanted to recreate each part as a tactile experience while the viewer moves through the enclosures and into the binding.

Beginning with the earth-toned wrapper, which includes a bone to signify the discovery of tools and how they might benefit as weaponry. Peeling away the wrapper reveals the clamshell box and the moment in the story when the mysterious monolith is unearthed by modern man on the moon.

The design of the binding illustrates the "star streaks" experienced by both the protagonist from the text, Dave, and viewers of Kubrick's film. Musical notations from Verdi's Requiem Mass "Dies Irae" are stitched on the back cover to highlight the bleakness Dave felt once the ship's life support, HAL, murdered his entire crew and attempted to do away with him as well.

In an attempt to save himself, Dave flees from the empty ship and enters the final stages of his evolution. This is communicated by the interior side of the boards, flyleaves, edge decoration and endpapers. In his escape pod, Dave enters a space with gaping black shafts filled with squares, triangles and polygons before emerging into a white space peppered with a myriad of tiny black specks overhead. Dave ends this portion of his journey in a room where the objects seem familiar but at closer inspection deemed poor replicas. Dave calls out how two paintings hung on the walls are quite blurry yet recognizable. These two paintings are Van Gogh's Bridge of Arles and Wyeth's Christina's World. I altered and cropped these paintings for the endpapers to be the final visual representation of the book before getting to the actual text." [binder statement]

18. Collection of French Catholic liturgical pamphlets (exorcisms). Quebec; Montreal; Paris, c. 1920s. First Edition. Set of four small booklets, single folios with inserts, in excellent condition. Illustrated, various pages. Very Good+. Pamphlet. (#10170) \$125.00
Catholic booklets printed in French on recitations on Exorcisms Against Satan and Revolted Angels, True Face of God, Monthly Prayers in Preparation to Death and the Sacred Heart. Scarce.

19. Collection of printed confession prayer cards. [Germany], 1855-1881. Small collection of three printed confessional or testimonial prayer cards. In very good condition. One is handpressed with ornamental border and the other two are mechanically printed with decorations, one example with illustrations. Text in German and Latin. The handpress example has annotations penned in brown ink. Very Good+. (#9985) \$125.00
Holy cards or prayer cards are small, devotional pictures mass-produced for the use of the faithful. They usually depict a religious scene or a saint in an image about the size of a playing card or smaller. The reverse typically contains a prayer, some of which promise an indulgence for its recitation. Many of the cards have individual names of those receiving prayers or confessions and act as a receipt that a confession was made at a particular church.

20. Collection of Victorian 'lace' paper prayer cards or canivets, printed prayer cards. Germany; France, c.1868. Collections consists of six lace paper (canivets) prayer cards and six printed engraving cards, some color, some handcolored, one of the canivets is printed and painted on a transparency-like film. Evidence of use and water damage, some of the lace corners chipped, otherwise in very good condition. Several of the prayer cards are annotated or printed on the verso. Text in German and French. Very Good+. (#9984) \$225.00
"A canivet is a particular kind of pious image or holy image (santini in Italian) of Christian iconography. The edges of the cards the canivets depicts are treated (openwork) to mimic lace. Early specimens feature chiseled motifs surrounding a miniature painted in oil, gouache or watercolor, representing a saint or illustrating a biblical scene. This type of image, which was kept in missals as a devotional support, was in vogue in the 17th and 18th centuries. From the middle of the nineteenth century, we find many imitations of canivets: the "lace images" were made semi-industrial (printed engravings and mechanically perforated cutouts imitating lace)"--Wiki (canivets). Many of these cards do feature hand-colored engravings and floral embellishments of pastoral scenes of Mary and Christ. This collection of cards are examples created in Germany and France.

21. Cooksey, Gabby. Chronicles of a Coleopterists Strikingly Curious Swarm [Design Binding]. Tacoma, WA: Gabby Cooksey/Springtide Press, 2018/2019. Limited Edition/Unique Copy. Tight, bright, and unmarred. Bound in dark gray calf, brass and purple goatskin make up the clasp, brass and purple goatskin make up the decorative corners and spine, label blind embossed onto the cover, real jewel beetle wings pinned to the front, brown calf skin leather hinge, sewn silk endbands, hand-painted Suede-tex paper make up the flyleaves and pastedowns. The text block was sewn on hinges so there would be no sewing in the folio gutters, inlaid painted aluminum plates. 4to. np. (32pp). Limited edition of 26, this being #26. Fine in Fine Dustjacket. Hardcover. (#10182) \$6,000.00
12 aluminum beetles with stories. 7 of the stories were written by Cooksey. The others are Edgar Allan Poe, Charles Darwin, Hans Christian Anderson and Aesop's Fables. According to the artist, this mouthful of a title is meant to be just that... A Coleopterist is, of course, one who studies

Boston ABAA Book Fair

beetles and a swarm is a gathering of beetles. Gabby has "always been interested in these insects so researching them was a joy. The stories I made up are meant to feel true, and you question if you've heard of them before or not. This book is meant to feel precious but also rugged; I chose all the materials to withstand a beating like a field guide...". And yet, her exquisite sense of design and subtle and sophisticated craftsmanship is reflected throughout.

The book includes seven stories by Gabby and the rest by Edgar Allan Poe, Charles Darwin, Hans Christian Anderson, and Aesop's Fables. "These tales were told to me through whispered words from around the world and researched extensively through old tomes. I write to you now, my fellow believer in myths and legends, trying to provide the truest rendition of these stories into your hands. May you find a beetle of your own, and one day, tell me its fanciful story." [from the author's preface notes]

There is a wonderful weight to the book and each leaf is lovely and heavy in hand...the book simply has great 'feel'. "The beetles are crafted out of embossing paper templates and photopolymer plates, stylized with a ball point pen and painted with alcohol ink on aluminum. The pages are Suede-tex paper painted with acrylic and methyl cellulose; the cover is cave paper. Mrs. Eave's text printed on photopolymer plates. I wrote 7 out of the 12 stories. Letterpress printed at Springtide Press with Jessica Spring in Tacoma, WA. Dedicated to Eli for our childhood of bugs and stories." [colophon]

22. Cooksey, Gabrielle. **The Book of Penumbra**. Tacoma, WA: [Artist Book], 2016. Limited Edition. Tight, bright, and unmarred. Black paper boards, grey lettering; hinged wooden box, inlaid metal coffin in lid, ribbon lift. 8vo. np [19pp]. Illus. (b/w with gilt plates). Numbered limited edition of 23. Fine in Fine Box. Hardcover. (#9157) \$1,000.00
A book of small stories of death gods from around the world.

"Death has always fascinated me because it happens to all of us yet no one talks about it. I wanted to see what other cultures personified death as through myths and legends. The gods in this book are very hushed and for some, even if you speak the name, you'll be cursed. I wanted this book to be shadows, to be played in the light. I chose a delicate paper so one could see through to the page behind it. The text is in all sorts of shapes because I wanted each story to represent the god being told about. For instance, Sedna is in the shape of drowning, Anubis is his eye, Mac is a pit with someone at the bottom. The borders are all plants, roots, and things found on the earth. Some represent death like the poppy, and the yew tree." [artist statement]

"These stories are told using pen and ink, then tidied up in Illustrator. Photopolymer plates were combined with handset Packard, then letterpress printed and hand colored." [colophon]

Thai Mulberry Black and Tenju-jo Japanese Kozo. Photopolymer plates from sketches; handset metal type. Signed and numbered by the artist.

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

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

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

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

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

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

24. Cordeiro, Ana Paula. **Lightweight**. New York, 2015. Limited Edition. Tech specs: 3-part construction Limp Vellum

Boston ABAA Book Fair

binding on dyed parchment, sculptural element, custom-fitted box, tipped-in RC photographs, letterpress printed from hand-set type, wood-cuts and photopolymer-plates. Approximately 20cmx20cm (7 7/8 x 7 7/8"). Printed in an edition of 21, to be bound upon request. Each commission will be personalized. Fine in Fine Archival Box. Limp Vellum. (#9863) \$2,750.00

"A constant among the many variables I encountered in the study of book structures was the association between historical ownership and lavish decorations: how the use of expensive metals and precious stones safeguarded the bindings through their travels across space/time. Limp-vellum books, which were exquisitely engineered but quintessentially utilitarian, are a good example of how unadorned works were left to their own devices. Enamored with its flexibility, strength and grace, I set out to derive from its potential a sculptural element that would stand as its wealth and guardian.

Titled "Lightweight", this book is sculpted page by page, one page thickness at a time, to embody with exactitude an angled beam. It speaks of ways to cope with a world in which the elements of balance that matter most are intangible: situations with as much surface tension as a soap bubble; the variations of mindsets throughout the seasonal fluctuations of sun exposure; the percentage of madness within genius and vice-verse." [Artist Statement]

25. Cordeiro, Ana Paula. **Pathern**. Bahia, Brazil, 2009. Limited Edition. Tight, bright, and unmarred. Cream paper wraps, cut-through, gilt lettering and decorative elements, gold wire, letterpress, stencils, tipped-in RC photographs. Square 8vo (approx. 8x8"). np. Numbered limited edition, this being 29 of 101. Signed by the artist. Fine.. Original Wraps. (#9987) \$350.00

"Pathern is an attempt to make narrative out of one such ever-flowing river of randomness. Out in the bike path, the manholes I surveyed and portrayed in film do not form much of a coherent message, neither do they engage in rhythmic dialogues of continuity and discontinuity. The human element underneath the asphalt does not emerge systematically to passerby eyes, either. But I had to do something with them. I had to." [artist statement]

26. Cotnoir, Brian. **Alchemy: The Poetry of Matter**. New York: Khepri Press, 2017. Limited Edition. Fine edition bound in red and black two-tone full leather binding with gilt title and devices. Limited to 23 copies of which this is copy 19. Handnumbered. Illustrated. 172 pages. Bound by Ars Obscura. Fine. Full Leather. (#10201) \$365.00

Alchemy is the art and science of bringing something to its final perfection, or its completion, much as a work of art is completed or perfected. And so, at heart it is about creation, creator, and creativity. Rooted the Alexandrian alchemical tradition and working from a new translation of the Emerald Tablet, Alchemy: The Poetry of Matter is the author's personal exploration of the union of material and non-material alchemical practice, that is of physical alchemy and inner alchemy. Engaging the Way of the Philosopher, and through direct experimentation, several areas are investigated in light of the Emerald Tablet – Chrysopoiea, the Green Lion, the Quintessence and Aurum potabile. - Author's website

27. Cotnoir, Brian. **Hermetic and Alchemical zines collection**. New York: Khepri Press, 2015-2019. First Edition. Editioned in a collection of nine staplebound printed zines with paper slipcase, no. 37 and 46 of 103. 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.

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 graphology, polylingual samplededia. 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)

28. 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

Boston ABAA Book Fair

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 Boxcar Press.

29. 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 bound Red Moroccan goat leather with hot stamping 23k gold . Red leather edition, this copy being 28 of 29, all copies signed and numbered by the author. In green slipcase. Fine. Full Leather. (#10200) \$1,500.00
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.

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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 Boxcar Press.

30. [Count of Saint Germain (attributed)]; Koss, Nick [ed.]. **Triangular Book of St. Germain.** Seattle, WA: Ouroboros Press, 2015. Limited Edition. Triangular hand-bound and stitched in red and black letterpress wraps; 48 pp.; full color interior printing in English and French text; illus.; limited to 444 copies. As New. Original Wraps. (#9180) \$65.00
The edition of the 'Triangular Book' was deciphered, transcribed and translated by Nick Koss, who also executed the research and editing of the text. An excellent essay by Koss about the provenance of the manuscript is featured in "Clavis 3: Cipher & Stone." The edition is limited to 500 copies in three editions. 26 special copies bound in full leather accompanied by a hand-wrought silver Longevity Talisman featured in the original manuscript. 26 copies in full leather and 444 copies bound in letterpress wraps. Design and typesetting by Joseph Uccello. - from the colophon.

31. 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

Boston ABAA Book Fair

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.

32. Cummins, Maureen; Nicole Cooley [author]. **Salem Lessons**. High Falls, New York: Maureen Cummins, 2010. Limited Edition. Concertina, or "theatre in the round" multi-folded artist book, printed on Johannot paper, with end pages made from Belgique, a handmade sheet. Text was printed offset with titling in letterpress; accompanying images were silkscreen printed. Bound into vintage writing slates, housed in a black linen box with stamped symbols. 45 pp., 7x8". Edition of 30, this being copy _____. Signed by artist and author. Fine in Fine Archival Box. Hardcover. (#9247) \$2,500.00

"*Salem Lessons*" was printed and produced by Maureen Cummins in the Winter and Spring of 2010, with typographic assistance from Kathy McMillan. The project is a collaboration between Cummins and the poet Nicole Cooley, based on research done at the American Antiquarian Society. The cycle of poems was created by Cooley specifically for this book; the accompanying images are from a penmanship book kept by a Salem, MA boy, Josiah Peele, during the years 1808 and 1809. The project traces the psychic reverberations of the Salem witch trials upon succeeding generations. It address--as all examinations of the trials do--our own modern time and situation. There are thirteen poems altogether, representing both the accusers and the accused, survivors and the condemned, but focusing on the trials and the treatment of women. -- from the colophon and website.

33. Cummins, Maureen; Wilson, Tona. **In the Minute Before / In the Minute After**. Kingston, NY: Maureen Cummins, 2013. Limited Edition. Tight, bright, and unmarred. Bound dos-à-dos with accordion-folded pages attached to their respective front covers. 8vo. Numbered limited edition, signed by the artists. Fine. Hardcover. (#10210) \$2,000.00

"*In the Minute Before / In the Minute After* is the result of a year-and-a-half long collaboration between Maureen Cummins and Tona Wilson. The book was created as part of the Al-Mutanabbi Street Coalition, an international response by over two hundred artists to the bombing of Al-Mutanabbi Street (also known as the Street of Booksellers) which occurred in Baghdad, Iraq, on March 7, 2007.

In the Minute Before depicts the world of knowledge and beauty. The multiple layers of text and imagery within these pages reference great books, writers, and critical moments in history, a sampling of which include: "The Dawn of the First Libraries," "the Egyptian Book of the Dead," "the Dead Sea Scrolls, etc." XXXXXX *In the Minute After* depicts a world of chaos and annihilation, the only light that of books being burned. Figures from the previous spreads appear broken, dismembered, and hurling across a space so dark that even words become difficult to read. The contrast and continuum of these two realities is represented within a dos-à-dos structure, which allows the reader to flip from one narrative to the next, from a bright, jewel-colored world to a dark, fragmented one, neither of which is clearly the beginning or the end of the story." [Artist Statement]

Boston ABAA Book Fair

"... a collaboration between Tona Wilson and Maureen Cummins, with typographic assistance from Kathleen McMillan. The book was completed in the spring of 2013 as part of the Al-Mutanabi Project, a community of artists responding to the bombing of Al-Mutanabi Street (also known as the Street of the Booksellers), which occurred in Baghdad on March 5, 2007. The book was printed on Arches cover using silkscreen, letterpress, hand-stenciling and collage techniques..."
[Colophon]

34. Cummins, Maureen. **Secretary**. Park Slope, Brooklyn: Maureen Cummins, 2018. Limited Edition. Tight, bright, and unmarred. Quarterbound, blue paper boards, black leather spine, black ink lettering, cave paper endpages. 4to (8.5x14.5). np. Illus. (b/w plates). Numbered limited edition, this being 19 of 30. Fine in Fine Portfolio. Hardcover. (#9750) \$2,500.00

Typographic assistance by K. McMillan and binding by Lisa Hersey. Letterpress printed on Asian paper, titling redacted by hand in graphite. All photos reproduced from original 35mm film. Bound in the form of a stenographer's notepad.

The work "deconstructs the life and death-by-suicide of her mother, Dolores Bodkin, an aspiring artist who was forcibly committed in 1963 after attempting to leave her violent and abusive husband. Using language that is factual and at times chilling, the artist plays upon the original meaning of the word secretary--"secret keeper"--to allude to the secrecy and shame that existed in her household, as well as the cultural silencing of women around the experience of sexualized violence. Cummins uses several layers of information to tell this story: her own memories; excerpts from a diary her mother kept for two years before her suicide; a list of roles that Bodkin embodied, all crossed on the final page; and most dramatic of all--photographs taken by her father that span the period 1956-1975.

These images, reproduced in ghostly silver ink and retaining film-strip terminology such as "Hypersensitivity" and "Kodak Safety Film," are both beautiful and deeply disturbing. Repeatedly the subject is photographed without her consent: while angry, while sleeping, while contemplating the dilemma of her broken leg. Viewed together, and with the accompanying text, these portraits serve as a documentation of Bodkin's destruction. By bringing a critical female gaze to bear upon classic examples of the male gaze, Cummins invites her audience to become aware of, and truly see, multiple forms of invisible violence. By the end of the book, an act that many call "senseless" makes perfect sense."
[artist's statement]

35. Cummins, Maureen. **The/rapist**. High Falls, New York: Maureen Cummins, 2016-2017. Limited Edition. Bright and unmarred. Laser-cut aluminum pages, with silkscreen printed text and imagery. Aggregated in an aluminum two ring 'binder' with a metal back. Die-cut circles punched through all pages with the exception of colophon. Housed in an aluminum "archival" box. 16 pp., approximately 8.5x11". Of an edition of 40 books, this being copy _____. Fine in Fine Box. (#9246) \$3,300.00

The/rapist was produced by Maureen Cummins in the autumn and winter of 2016/2017, with typographic assistance from Kathleen McMillan, production assistance from Molly Berkson and Sarah Rose Lejeune, and metalwork by Charles Hubert. Initial research for the project was conducted in the Freeman/Watts archive at George Washington University, which holds the collected papers of Walter Freeman and James Watts. Images are from a variety of sources, including the text "Psychosurgery: In the Treatment of Mental Disorders and Intractable Pain" by Freeman and Watts (1950), as well as from found 19th century photoengravings and other sources. All printing work was done at the Women's Studio Workshop Workshop in Rosendale, New York. A strong commentary on rape and medical history which is perpetuated through the silencing of survivors of sexual assault under the direction of science.

36. Cummins, Maureen. **Titanic**. Kingston, NY: Maureen Cummins, 2004. Limited Edition. Tight, bright, and unmarred. >>>>>>>>>>, overprinted in six silkscreen runs. fo. 48. Numbered limited edition of 20 copies. Fine. Hardcover. (#10209) \$2,500.00

"Titanic is an altered edition of a single day's copy of the New York Times. The artist explores the history of the 1912 Titanic disaster using excerpted accounts of passengers who survived the disaster. The resulting collaged text, which is printed inside the shape of the sinking boat, is visually reminiscent of children's books, an allusion to the simplistic and oft-quoted belief, "She's too big to sink."

The quotes chosen highlight the pervasive attitude of denial on the part of both passengers and staff, which not only contributed to the disaster but arguably allowed it to happen. Interestingly, this project was produced not long before the largest financial collapse in America since the Great Depression." [Artist Statement]

Produced by Cummins at the Women's Studio Workshop.

37. **The Daily Citizen [Union Response Wallpaper Edition]**. Vicksburg, MS: Daily Citizen, July 4, 1863. First Edition Thus. Light even toning, fold marks (12 panels), cello-tape professionally removed from back lateral folds and folds supported with Japanese mending paper, small bit of cello at top, several small pinholes, printing poorly registered (last line of text at bottom of sheet), else clean and bright. Pale blue floral wallpaper print at rear, black ink text at front. Approx. 11.5x19" Very Good. Broadside. (#9679) \$7,500.00

Boston ABAA Book Fair

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

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

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

"The *Daily Citizen* was edited and published at Vicksburg, Mississippi, by J.M. Swords. Like several other Southern newspapers of the Civil War period its stock of newsprint paper became exhausted and the publisher resorted to the use of wallpaper. On this substitute he printed the following known issues: June 16, 18, 20, 27, 30, and July 2, 1863. Each was a single sheet, four columns wide, printed on the back of the wallpaper. XXXXX On July 4, Vicksburg surrendered, the publisher fled, and the Union forces found the type of the *Citizen* still standing. They replaced two-thirds of the last column with other matter already in type, added the note quoted below, and started to print a new edition. Evidently, after a few copies (how many is unknown) had been run off, it was noticed that the masthead title was misspelled as "CTIIZEN." The error was corrected, although the other typographical errors were allowed to stand, and the rest of the edition printed. XXXXX "NOTE XXXXX July 4, 1863 XXXXX Two days bring about great changes, The banner of the Union floats over Vicksburg. Gen. Grant has "caught the rabbit:" he has dined in Vicksburg, and he did bring his dinner with him. The "Citizen" lives to see it. For the last time it appears on "Wall-paper." No more will it eulogize the luxury of mule-meat and fricassed kitten -- urge Southern warriors to such diet never-more. This is the last wall-paper edition, and is, excepting this note, from the types as we found them. It will be valuable hereafter as a curiosity." XXXXX The prophecy contained in the note has been fulfilled. The original copies are treasured, and there have been over 30 reprints of this issue. Since many copies of the reprints exist, they have little monetary value. The genuine originals can be distinguished by the following tests: XXXXX Single type page. 9 1/8 inches in width by 16 7/8 inches in length. XXXXX Column 1, line 1, title, THE DAILY CITIZEN, or THE DAILY CTIIZEN in capitals, not capitals and lowercase, or capitals and small capitals. XXXXX Column 1, line 2, "J.M. Swords,.....Proprietor." Notice the comma (or imperfect dot) and six periods. XXXXX Column 1, last line, reads: "Them as they would the portals of hell itself." XXXXX Column 3, line 1, reads: "Yankee News From All Points." XXXXX Column 4, line 1, reads: "tremity of the city. These will be defended." XXXXX Column 4, paragraph 3, line 7, first word is misspelled "Secossion." XXXXX Column 4, article 2, line 2, word 4 is spelled "whisttle." XXXXX Column 4, last article before Note, final word is printed with the quotation mark misplaced, 'dead' instead of dead". XXXXX Column 4, Note, line 1, comma following the word "changes" rather than a period." XXXXX The Library of Congress identifies 5 known copies of the issue printed on June 4th, 1865, and we are very pleased to offer this one. Though reprints are widely available (and often misrepresented in the market as 'true'), those original to the press are genuinely rare. XXXXX PROVENANCE Provenance: acquired the Civil War collection of John N. Rathmell.

38. 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 photographs 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 Philosophical 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.

Boston ABAA Book Fair

39. de Laurence, L.W. [Lauron William]. **Crystal-Gazing and Spiritual Clairvoyance: Behind the Veil-the Trance Sleep** Embracing: the beryl-crystal. Ancient methods. Clear sight or the magnetic sleep. Spiritual clairvoyance. Astral appearances in the crystal. Clairvoyance or general vision. Hygienic clairvoyance. Explanation of terms used. Chicago, IL: de Laurence Company, [1916]. [Second Edition]. Bound in blue publisher's cloth, with wear to both top and end caps, front cover slight wear, otherwise clean and bright. 95 pages, 8 vo. with glossary and frontispiece portrait with numerous illustrations and diagrams. Includes handwritten notes on napkin with page number citations laid in. Very Good+. Hardcover. (#9936) \$120.00

De Laurence's publishing company (De Laurence, Scott & Co.) and spiritual supply mail order house was located in Chicago, Illinois. De Laurence was a pioneer in the business of supplying magical and occult goods by mail order, and his distribution of public domain books. He was a power house in publishing at the turn of the century for books on Hinduism, spiritualism, Mesmerism, fortune-telling, and general Victorian mysticism. Crystal gazing, similar to scrying, is an intuitive form of divination using precious stones charged with magical properties in order to experience supernatural insight. De Laurence is known for his simplified instruction methods and illustrating cases studies for spiritual clairvoyance.

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

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

41. Delta Sigma Psi [Sorority]. **Delta Sigma Psi presents The Morgue**. [Los Angeles, CA], 1945. Coffin shaped folding invitation on black and pink paper, bound with pink string. In excellent condition. Very Good+. (#10206)\$80.00
Sorority dance invitation held at the California Club, [Los Angeles] in 1945. Death/morgue themed with list of dances, i.e. Post Mortem Minuet, and fill-in-the-blank name list. Music provided by Paul Law and Orchestra, a San Francisco based swing band. The California Club is a members only social club that was erected in 1888. Example of socialite invitation during World War 2 with a twist.

42. Doesticks, Q. K. Philander, pseudo. [Mortimer Q. Thomson]. **Witches of New York: A Faithful Revelation and Exposition of the Doings of All the Principal Astrologists, Sorceresses, Prophets, Clairvoyants, Witches, Planet Readers, and Other Votaries of the Black Art in the City of New York**. Philadelphia, PA: T.B. Peterson and Brothers, 1858. First Edition. Tight, bright, and unmarred. Some wear to overlays and small stain on a few pages, small tear on p.209, otherwise an excellent copy. Original publisher's blind pressed binding over pebbled boards with illustrated end papers, frontispiece with tissue overlay. 8 vo, 405 pages with Peterson catalogue appended. Presentation copy with author's inscription: "To Mr. Edward P. Beach, with compliments of the author." Very Good+. Hardcover. (#9753) \$650.00

"Mortimer Q. Thomson (September 2, 1832 – June 25, 1875) was an American journalist and humorist who wrote under the pseudonym Q. K. Philander Doesticks. He was born in Riga, New York and grew up in Ann Arbor, Michigan. He attended Michigan University in Ann Arbor, but was expelled along with several others either for his involvement in secret societies or for "too much enterprise in securing subjects for the dissecting room." After a brief period working in theater, he became a journalist and lecturer."--Wikipedia.

For his published writings he used the pen name "Q. K. Philander Doesticks, P. B.", a pseudonym he had first used in university (the full version is "Queer Ritter Philander Doesticks, Perfect Brick"). "Witches" is a humorous and tongue-in-cheek exploration of anecdotes of the real witches of New York in the mid-19th century, including mostly women seers and diviners.

43. Draewing, Peter Paul. **[Occult Ex Libris] Bookplate for Professor Dr. H. Matthes by Peter Paul Draewing**. Mounted bookplate on three hole punch notebook paper, printed in blue ink on cream colored paper. 9x14cm. Initials P.P.D lower right. Near Fine. (#9947) \$100.00
Peter Paul Draewing, 1876-1940, as a German artist and teacher was mostly recognized for his French Impressionist style landscape paintings. Bookplate depicts an alchemist or a wizard with a long white beard formulating a potion or some chemical concoction in a laboratory with alchemical symbols, hourglass, skull, book, mortar and pestle decorated with grapes, poppies, wolfbane and an owl at the top. Other copies known printed in brown on yellow paper.

44. Ebert, Rog [Roger]. **Stymie Two**. Urbana, IL: Self Published, 1960. First Edition. Light edge wear, small chip in

Boston ABAA Book Fair

one tip, soft crease at midpoint (from mailing), addressed in pen, postmarked, else tight, bright, and unmarred. Mimeographed, staple bound. Small 4to. 32pp. Illus. (b/w, color images). Limited edition of approx. 60 copies. Very Good+ in Wraps. Original Wraps. (#8957) \$1,750.00

Roger Ebert was still in high school (18) when he published this sci-fi zine from his home in Urbana Illinois. The whole zine movement rose from the sci-fi fanzine scene in the 50s. Ebert, prior to film criticism, was a precocious kid, writing furiously in his parents' basement about science fiction.

*"... Prozines and fanzines were two different worlds, and it was in the virtual world of science fiction fandom that I started to learn to be a writer and a critic. Virtual, because for a long time I never met any other fans; they lived only in the pages of mimeographed fanzines that arrived at 410 E. Washington St. and were quickly hidden among the hundreds of SF mags in the basement, on metal shelves that cost four books of Green Stamps. "Hidden," because at first I concealed my interest in fandom from my parents. Fanzines were not offensive in any way—certainly not in a sexual way, which would have been the worst way of all in a family living in the American Catholicism of the 1950s, but I sensed somehow that they were . . . dangerous. Dangerous, because untamed, unofficial, unlicensed. It was the time of beatniks and *On the Road*, which I also read, and no one who did not grow up in the fifties will be quite able to understand how subversive fandom seemed.*

...
*I published my own fanzine (Stymie), cutting the ditto masters on an old L.C. Smith and paying an office supply company a few bucks to run it off for me. My freshman year in college I published *The Spectator*, a weekly "newspaper of politics and the arts" at the University, and this was a descendent of my fanzine. If I had only known it, I had stumbled on the format of the alternative weekly, but I didn't know enough to give it away, and the ads and circulation income weren't enough to keep it afloat; at the end of a year I sold it for two hundred dollars and joined the staff of *The Daily Illini*, then as now a great independent campus paper, and it took so much of my time that, little by little, fandom drifted out of sight..." (Roger Ebert)*

This is a remarkably scarce volume. There were apparently not more than 60 printed and there are no identified copies in OCLC.

45. Egenolff, Christian . **Herbarum imagines vivae: Der Kreuter lebliche Contrafaytung** [Herbarum imagines vivae] - Cover title. Weiler im Allgau, W. Germany: Editions Medicina Rara, 1535 [1985]. Limited Edition. In excellent condition, minor rubbing to edgeware/slipcase, slightly moveable spine, otherwise, tight, bright, and unmarred. Housed in brown full calf slipcase, velour-lined, with gilt title and spine lettering. Bound in marbled boards, watermarked rag paper printed, 40 pages: illustrations. Very Good. Slipcased. (#9385) \$375.00

Colophon: "Twenty-eight hundred copies of the "Herbarum Imagines Vivae" were printed for the members of Editions Medicina Rara Ltd. at the presses of the Druckerei Holzer, Weiler im Allgau, West Germany, on a rag paper manufactured especially for this edition by August Kohler, Oberkirch, West Germany, and bearing the private watermark of Medicina Rara. The plates for this printing were made from a copy of the original 1535 Frankfurt edition belonging to the Leopold Sophien Bibliothek Uberlingen. Three hundred copies have been bound in marbled paper at the bindery of Richard Mayer, Stuttgart, West Germany...The Medicina Rara edition was produced under the supervision of the Agathon Presse, Baiersbronn, West Germany." This numbered being 180. [CLXXX] Scarce edition of herbarium, limited to just a few institutions with the leather bound slipcase.

46. Einstein, Albert; Ido Agassi [artist]. **The General Theory of Relativity**. Israel: Ido Agassi/Hebrew University of Jerusalem, 2016. Limited Edition. Bright and unmarred. Blue cloth boards, printed label, magnetic closure on triptych box, printed colophon at front pastedown. Size: 42cm X 21cm
Autograph, n.d., 46 pp. in German. Fine in Fine Archival Box. Loose Sheets. (#9266) \$5,000.00

A special facsimile reproduction of Albert Einstein's manuscript made by book Artist Ido Agassi. The 46-page facsimile is printed on 110gr. paper, with Agassi hand cutting each sheet to match the original. The facsimile is housed in a unique triptych box, designed to fit the entire multi-sized 46 pages.

*The facsimile, the first and only such allowed by Hebrew University, is of Einstein's "Die Grundlage der allgemeinen Relativitätstheorie" [The Foundation of the General Theory of Relativity] held in the Albert Einstein Archives and published in *Annalen der Physik* 49 (1916): 769-822.*

"The article was received on March 20, 1916 and published on May 11, 1916.

This manuscript is the fundamental paper on the general theory of relativity. It is one of the most important manuscripts, if not the most important manuscript, written by Albert Einstein.

Einstein donated the original manuscript of the article to The Hebrew University on the occasion of its opening in 1925." [from the printer]

47. Eliot, T. S.; Rowledge, Tracey [binder]. **Four Quartets [Design Binding]**. The Rampant Lions Press, 1996/2014. Limited Edition/Unique. Tight, bright, and unmarred. Full bound in black goatskin, with all three edges rough-edge gilt, leather-jointed hand-made paper endpapers and doublures, tooling in gold leaf on the front cover (created with finishing

Boston ABAA Book Fair

tools made by the binder); housed in a dark brown cloth-covered drop-back box with a blocked leather label; gilt lettering. fo. 47pp. Numbered limited edition, this being 52 of 200, in design binding. Fine in Fine Archival Box. Hardcover. (#10184)

\$6,500.00

"This is the second time I have bound a copy of this book printed by the Rampant Lions Press. The first was in 1997, when my response was guided by the knowledge that T. S. Eliot did not like images on the covers of his books. This led me toward mark-making that responded to the flow of his writing, rather than creating an 'pictorial' image. Ivor Robinson was my mentor at the time and in an article for The New Bookbinder (Vol 20, 2000) he chose that binding as one of his 'Desert Island bindings' - which was a huge honour for me. Binding this book for a second time was made all the more poignant for me, as I was part way through it when Ivor passed away. The image on this book responds to the text, to my first binding of the book, but also, and for me just as importantly, this image is my thank you letter to Ivor." [artist statement]

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

\$4,000.00

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

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

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

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

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

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

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

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

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

Much of Ely's work is richly annotated with his own glyphs he calls "cribiform." 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]

Boston ABAA Book Fair

49. Ely, Timothy. **Crucible**. Portland, OR: Timothy Ely, 1992. Unique. Tight, bright, and unmarred; archival box shows light shelf/edge wear, light even toning. Quarterbound, leather spine, painted wooden boards with inlaid and onlaid elements, painted pastedowns and endpages. np (10pp plus endpages and blanks). Illus. (colored plates). Signed by the artist. Fine in Very Good+ Archival Box. Hardcover. (#9857) \$9,500.00

This work, from rather early in Ely's career, has been in his ex-wife's private collection until now. As with much of Ely's work, it is comprised of various techniques (print, mss, paint, collage, etc.) and exquisitely bound. Smaller in hand than much of his work, it embodies an interesting, experimental expression of his work.

"I was experimenting with fusion [dry mount] techniques and so made this small book and gifted it to [then wife] Ruth. I had a lot of alchemical source images around, transferred them onto tissue and fused them with a bit of over drawing." [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]

50. Ely, Timothy. **TX8 sub 3**. Colfax, WA: Timothy Ely, 2014. Unique. Tight, bright, and unmarred. Rounded and backed, drum-leaf™ binding, printed cloth spine [Ely drawing in black ink on red cloth], assembled/collaged cover, varnish, gold and wax [drawings, etchings, and collograph prints make up the cover]; paper primed with gesso [black and white] and graph paper custom printed; housed in matching dropspine archival box. Square 4to. np [24pp, including printed endpages]. Illus. (color plates) Fine in Fine Archival Box. Hardcover. (#9858) \$17,500.00

Tools and dies for the gold work made by the artist.

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]

51. Emory, Michael [ed]. **The Gay Picture Book**. Chicago, IL: Contemporary Books, 1978. First Edition. Minimal shelf/edge wear, very minor toning around the text block edges, else tight, bright, and unmarred. Glossy color pictorial wraps. Small oblong quarto. np. Illus. (color and b/w plates). Very Good+ in Wraps. Original Wraps. (#9571) \$275.00
Introduction by Dennis Sanders. A wonderful collection of images of gay life in the Seventies. Richly illustrated with hundreds of images (mostly b/w) celebrating all aspects of the gay life. An underrated masterpiece.

52. Finlay, Virgil. **Bookplate for Oswald Train [Image of witch riding a book with a broom]**. c.1959. Unmounted with pencil inscription (5/14/59) in the lower right margin, small crease on left edge with slight discoloration on left side. Scarce, in books, hard to find loose and unmounted. Approximately 2x3" Very Good+. (#9693) \$100.00
British born Oswald Train (1915-1988) became involved in the nascent Philadelphia Science Fiction Society in 1935, also attending the first (highly informal) Convention in 1936. A significant Small-Press publisher, he was the main

Boston ABAA Book Fair

figure behind *Prime Press*. In 1968 he founded *Oswald Train: Publisher*, which specialized in detective fiction.

Virgil Finlay (July 23, 1914 – January 18, 1971) was an American pulp fantasy, science fiction and horror illustrator. He has been called "part of the pulp magazine history ... one of the foremost contributors of original and imaginative art work for the most memorable science fiction and fantasy publications of our time." While he worked in a range of media, from gouache to oils, Finlay specialized in, and became famous for, detailed pen-and-ink drawings accomplished with abundant stippling, cross-hatching, and scratchboard techniques. Despite the very labor-intensive and time-consuming nature of his specialty, Finlay created more than 2600 works of graphic art in his 35-year career. [Biographical snippets quoted from SF-encyclopedia].

53. Fitzgerald, John; Cross, Dorothy (artist). **Darklight [Deluxe Edition]**. Dublin: The Salvage Press, 2018. Limited Edition. Tight, bright, and unmarred. Full leather binding; photoreactive elements. Small 4to. Fine in Fine Archival Box. Hardcover. (#9870) \$3,000.00

"Darklight is a series of new poems by John Fitzgerald surrounded with an etching by Dorothy Cross. Designed, typeset and letterpress printed by Jamie Murphy, assisted by Sarah O'Neill, Lauren Shannan O'Brien and Lorcan Rush at Distillers Press, NCAD, Dublin. The type will be hand-set in 14 and 24 point Méridien, designed by Adrian Frutiger, cast here by Rainer Gerstenberg. The image by Dorothy Cross has been produced in two variants; the etching that covers the standard book was printed by Suzannah O'Reilly Mullaney, the phosphorescent images that accompany the deluxe book were first screen printed by Jordan McQuaid before intaglio printing by Suzannah. Both image variants were printed on 54gsm Japanese Tosa Shi. Darklight has been printed in an edition of 80 copies. The bindings have been executed by Tom Duffy in Dublin's Five Lamps area. Housed in a transparent Perspex slipcase, copies marked 1 — 50 will be printed on and bound in handmade paper commissioned for this book from the Velké Losiny Mill in the Czech Republic. Copies marked A — Z will be printed on the Velké Losiny paper, bound in full black Pentland goat, presented in a Japanese cloth covered solander box. Housed in a phosphorescent etching-lined solander box, copies marked A — Z make up the deluxe edition." [artist statement]

54. Fleischauer, Louis ; Aesthetic Meat Foundation. **Flesh Art Book**. Berlin: Aesthetic Meat Front/AMF, 2014. Limited Edition. Tight, bright, and unmarred. Cased in leather 'corset' (see below). 44pp. Illus. (color and b/w plates). Limited first edition of 36, this edition is 1/36, with the trade edition cased in a custom leather 'corset' cover binding, secured by metal grommets and two leather strap loops. Leather still bears a hide scent and features a painted patina, a fire burnt treated, manipulated, and animal-like with elements cut into tails. The AMF logo is carved into the leather at the top of the cover, as well as the edition number: 1/36 on the back. Text printed on high quality matte clay coated medium weight paper. Signed by Louis Fleischauer, "Pure Kaos Against Total Control" 2016, on the opposite end papers. Includes a small archive of performance fliers for AMF [2002-2015], AMF Korsets / Fleischauer Creations marketing cards and a DVD-R of live performances, signed with a fingerprint impression and numbered 1/36. Edition is divided into several sections: Flesh Art Manifesto, Sculpted Skin (Wearable Art/AMF Korset), Rituals of Transformation, Human Instruments, Aesthetic Meat Front (Rituals + Actionism), Transformed Flesh, Interviews + Random Thoughts. Scarce copy, most editions are with private collectors, this is the last acquired copy from AMF with the leather casing and performance inclusions and also is the first numbered and sculpted edition, as well. Fine in Fine Case. Hardcover. (#9084) \$550.00

This book is a retrospective of Aesthetic Meat Foundation, (Aesthetic Meat Front is the performance collective of the entire art and creative project of Aesthetic Meat Foundation), featuring a mix of ritual, sculpture, and wearable art. AMF performances in the United States are generally rare, but emulate the same power as Ron Athey and Einstürzende Neubauten fused with an anti-industrial complex manifesto. "Louis Fleischauer, is a sculptor, and body-artist using organic materials such as animal hides, bones, flowers, blood and his own skin. In his public rituals he turns humans into living sculptures and instruments, including his own body. Through a mix of agony and euphoria Louis falls into a state of trance. His sculptures are a reflection of this experience." – from the AMF biography.

55. Fletcher, Erin [binding]. **Goose Eggs & Other Fowl Expressions [Miniature design binding]**. Maryland: Rebecca Press, 1991/2014. First Edition. Tight, bright, and unmarred. Dorfner Binding; spine covered in Mauve buffalo skin; veneer covered boards with Karelian Birch veneer tabs; sewn on snakeskin tapes; silsuede fly leaf made to handmade Katie MacGregor paper; leather wrapped head- bands; hand painted edges in teal gouache mix. Book housed in a leather spine clamshell box sided up with silver book cloth; trays covered in handmade Katie MacGregor paper and lined with Silsuede; box stamped in teal with book title. 32mo [5.9x6.8x1.5cm]. Fine in Fine Archival Box. Hardcover. (#9765) \$750.00

"This miniature book is filled with quirky adages that incorporate a variety of fowl species. The materials chosen for this binding were greatly inspired by the vibrant colors used in printing the text. The four segments of veneer make the shape of a goose egg." [artist statement]

Boston ABAA Book Fair

56. Forbes, Esther. **A Mirror for Witches** In which is reflected the Life, Machinations & Death of famous Doll Bilby, who with a more than feminine perversity preferred a Demon to a Mortal love. Here is also told how and why a Righteous and Most Awful Judgement befell her, destroying both Corporeal Body and Immortal Soul. Boston, MA: Houghton & Mifflin, 1929. First US Edition. Bound in decorative batik cloth boards, overall very good condition, some toning to text block edge, light wear to extremities and spine label, otherwise tight, bright and unmarred. Printed by the Riverside Press in Cambridge. 215 pages with illustrations. Very Good. Boards. (#10141) \$120.00
The story of Doll Bilby, a beautiful and sensitive girl whom popular superstition regards as a witch. A book of horror in which we see witchcraft from the witch's point of view, and also from the standpoint of the narrator, who implicitly believes in her guilt... On the surface, it is seemingly anti-feminist and puritannical piece of fiction taking the side of women's oppression during the Salem witchcraft trials, however, the central character is martyred for her liberated sexuality and is emboldened by passion and ripeness for life. A classic work of occult fiction, often overlooked in the literary witchcraft arena. Phenomenal illustrations throughout by Irish born wood engraver Robert Gibbings.

Author Esther Louise Forbes was an American novelist, historian and children's writer who received the Pulitzer Prize and the Newbery Medal. She was the first woman elected to membership in the American Antiquarian Society. A Mirror for Witches has also been adapted for the stage, including by Carlisle Floyd as the opera Bilby's Doll.

57. Forsyth, J.S. **Demonologia**; Or, Natural knowledge revealed: being an expose of ancient and modern superstitions, credulity, fanaticism, enthusiasm, & imposture, ... charms, demonology ... witchcraft, &c. London: Printed for A.K. Newman and Co., 1831. Second Edition. Rebound in quarter calf over marbled boards, gold titling, raised bands, in excellent condition with original folding plate, xvi, 438 pages, 1 unnumbered leaf of plates (engraved folding plate). Deckled edges, little foxing, no marks. Laid in bookseller card. Very Good+. Quarter calf. (#10145) \$500.00
Considered essential reading in the 19th century, meant to instruct, question, and dazzle curious readers of the occult. Or typical parlor room reading for the masses. A quizzical book that breaks down the foundational elements of magic with historical references. Detailed observations and at times, skeptical, but in general a fundamental text on magick, witchcraft, and many quantifiable schools of thought. Even a section on jugglers!

58. Frech, Karl Hugo. **Ex Libris [bookplates] collection**. Bratislava, Slovakia, c.1920-1930. Collection of one large format handpress printed "Occult" Ex-Libris bookplate of Wilhelm Regius and two individual bookplates, bearing his address stamp on verso: Bratislava, Slovakia. Printing processes are woodblocks printed in b/w or color, unbound. One on cream colored paper in brown, other two in black on tissue stock. Unidentified edition. Very Good+. (#9735) \$150.00
Excellent small collection of highly original, stamped Ex Libris prints by painter and graphic illustrator Karl Hugo Frech, [Karl Naughty] (1883-1945). While Frech's are probably the most notable Slovakian bookplates ever produced, they remain almost completely unstudied and unknown. Frech's bookplates received numerous commissions from many important figures of Bratislava (formerly Pressburg). Incredibly, in bookplate scholarship, Frech's name is virtually unrecorded.

Frech was born in Stuttgart, Germany. He studied lithography at G.F. Schreiber Art Institute in Esslingen, and between 1903 and 1905 he attended the Academy of Applied Arts in Stuttgart, where he later worked as an illustrator and graphic artist. In 1914 he married and moved to Bratislava (formerly Pressburger), where he spent most of his life. He made his living as a painter and a graphic artist; he was also member of the Pressburger Kunstverein. Although he contributed illustrations to the Pressburger Zeitung newspaper and numerous books, his exlibris designs are particularly prolific due to the occult and esoteric themes and unusual size. While bookplates are generally reflections of the unique eccentricities of collectors, the occult themes in the art are reflected of the Occult Revival and metaphysical interest in the Art Nouveau periods. There is scarce literature published in English to support any of Frech's individual interest in the occult, however, given the time period and clients, it is possible the commissions were specific. The symbolism in the bookplates range from esoteric, Hermeticism, Eastern philosophies, Mesmerism, and astrology.

Frech died on 27 July 1945 while trying to escape from a camp for displaced Germans near the Austrian town of Steyr. Sadly, many of the books in Dr. Faustus' personal library, assuming with his bookplates were looted and destroyed during World War II.

59. Frech, Karl Hugo. **[Occult Ex Libris] K. Frech Botanical Astrology/Alchemy bookplate**. Bratislava, Slovakia, c. 1920-1930. Small format printed "occult" ex-libris bookplate of artist K. Frech. Etching, printed in b/w, unbound on cream colored paper in black. Unidentified edition. 8x12cm. Signed by the illustrator/former owner. Near Fine. (#10012) \$100.00

Boston ABAA Book Fair

Highly original, ex libris print by painter and graphic illustrator Karl Hugo Frech, [Karl Naughty] (1883-1945). While Frech's are probably the most notable Slovakian bookplates ever produced, they remain almost completely unstudied and unknown. Frech's bookplates received numerous commissions from many important figures of Bratislava (formerly Pressburg) and mostly known for depicting esoteric and occult topics. Incredibly, in bookplate scholarship, Frech's name is virtually unrecorded. Rare.

60. **French Pin-Up Photo Service: Notice No 23.** Paris, nd. [circa 1940s]. Minor edge wear, else bright and clean. Glossy b/w photograph. 3x5" Near Fine.. Photograph. (#9921) \$125.00
Very unusual advertising piece. Effectively offering an alternative to attending a cabaret strip tease. They will photograph dancers and send the purchaser a small leather bound album with 10 photos on glossy paper...for a bit more money, you can get them framed and behind glass. They appear to be offering a tamer, Parisian equivalent of what Irving Klaw's Nutrix and/or John Willy's Bizarre photo-sets.

61. **Frigid Fluid Company funerary supply advertisement and invoice.** Chicago, IL, 1916. Unique. Single double-sided invoice and advertisement, unmarred and in original condition. Illustrated and annotated. Scarce and unique. Very Good+. (#9400) \$100.00
Frigid Fluid Company is a manufacturer of embalmers', undertakers' and cemetery supplies since 1892. The invoice includes ads and images for casket lowering devices, morgue table, viewing couch, ambulance baskets, and more notably, the Hill vice grip chin support for embalming processes.

62. **[Funerary ephemera] Headstone traveling salesman's sample kit.** [Montpelier, VT], [1919-1920]. Wooden and leather carrying case, 13.5 x 16 x 5 inches, covered wood structure in heavily worn leather, with metal corners and latches. Suitcase shows signs of use and age with varying amounts of soiling, red rot to leather, musty, however clasps/locks/handle in working order with durability. The velvet lined interior in visibility good condition with minor evidence of moisture damage, with the original working metal clasp locks on the side compartments. Fraying of the edges of the linen backed photographs. Includes one book with illustrations, 4 single leaves, and 30 large format (11x14") silver gelatin black and white photographs. Very Good. (#9952) \$2,500.00
Salesman samples are scaled-down versions of real products used to demonstrate features to retailers or potential customers. These miniature versions of goods were popular in the late 19th and early 20th centuries, as they were easily transportable by traveling salespeople and allowed dealers to display a variety of items in their showrooms that could then be ordered directly from a manufacturer.

The entire ensemble of the granite headstone salesman's sample kit contains several components. The suitcase interior is divided into two compartments lined in purple velvet. One compartment contains a book titled "Barr Granite Estimating Book" published by the Granite Manufacturer Association of Barre, VT (Montpelier: Capital City Press, 1919; 215 pp) and three unused contracts for erection of gravestones from the Wooster [Ohio] Monumental Granite Works. The book is primarily devoted to tables to assist salespeople in estimating the cost of granite and labor for making a wide range of headstones and monuments. The last 25 pages so include illustrations of and prices for lettering and many different of various carved ornaments and embellishments, including three-dimensional figures (soldier, sailor, country gentleman, saints and other religious figures, eagle, etc). A sheet of Wooster Granite Works letterhead with handwritten cost calculations was originally laid in. (now housed in an acid-free pamphlet)

The second compartment of the case holds 9 round granite samples measuring approximately 3 inches in diameter and one-half inch thick. Six of these are snugly housed in leather pockets made for the purpose, the samples have the type of granite listed on the backs; three are loose (now housed in archives boxes). Also included are 30 large photographs of headstones – some actual, some artist renderings; three with multiple smaller images of different styles for slant markers (small-format headstones). Twenty-nine of the photographs are linen-backed and measure 11 x 14 inches; one is 8 x 9.5 inches and not backed. Many have penciled notations (generally sets of dimensions) on the back. One is stamped on the back "A.S. Baker Studio, Monumental Photographer, Mansfield, Ohio." Others have photographer or artist credits in the negative or on the rendering.

"The Barre Granite Association was born on April 6, 1889, when a group of Barre granite manufacturers gathered to begin a display for the 1893 World's Columbian Exposition in Chicago. That meeting gave a rise to the Barre Granite Manufacturers' Association, whose name was changed to the Barre Granite Association in 1932. Barre Gray Granite was used extensively in the early 1800's for millstones, paving stones and home and building construction. Slowly, but steadily the granite industry grew, causing Barre's population to expand tremendously by the year 1830. In 1875, the railroad came to town, giving Barre access to the markets of the world. Barre's granite industry was starting to boom

Boston ABAA Book Fair

in the 1890s. At that time about 40 quarries were cutting granite, primarily for monuments and memorials, and by 1902 Barre became the Granite Center of the World, with 68 quarries producing granite valued at more than \$1.5 million." --<http://barregranite.org>

This salesman's sample case is an example of not only how sales operated in the early 20th century, but illustrates and documents the history of granite in Vermont. It is extremely rare to find a case complete and not completely demolished. This piece is historical industrial evidence, but also appeases death and mourning culture enthusiasts, as it is a functional example of the funerary industry.

63. Gaffigan, Jim; Richards, Sean [binder]. **Food: A Love Story [Art Binding]**. New York: Crown Archetype, 2014. First Edition. Signed by the author, else tight, bright, and unmarred. Green leather spine, red leather boards, two raised bands, leather decorative inlays, gilt lettering, marbled endpages, aeg. 8vo. 340pp. Illus. (b/w plates). Signed by author. Fine in Fine Archival Box. Hardcover. (#9574) \$2,500.00
An unusual art binding by S. Richards, who loves food nearly as much as binding. In this case, the result is a wonderful portrait of the author as a roasted chicken.

64. Gano, Gordon [Violent Femmes]. **Two Page MSS letter from Gordon Gano [together with] One Page MSS Lyrics**. LA, 1983. Unique. Minor toning, else bright and clean. 8.5x11" notebook paper; mss in black ink. Signed by the author. Near Fine. (#8908) \$25,000.00
"Violent Femmes" was the debut album by Violent Femmes and one of the defining albums of the era. Recorded in July 1982, the album was released by Slash Records on vinyl in April 1983. Gordon Gano wrote most of the songs for the album while still in high school in Milwaukee Wisconsin. It was the band's most successful album going platinum eight years after its release. The album achieved what is believed to be a unique feat going gold, four years after release, without having made an appearance on Billboard's top 200 album chart. Rolling Stone ranked the album Number 22 on its list of the 100 Greatest Albums of All Time. [They were discovered by James Honeyman-Scott (of The Pretenders) on August 23, 1981, when the band was busking on a street corner in front of the Oriental Theatre, the Milwaukee venue that The Pretenders would be playing later that night. Chrissie Hynde invited them to play a brief acoustic set after the opening act.]
The letter and lyrics sheet, dated 2/23/83 and all in Gano's hand, addresses a handful of major issues to be resolved before the album release a couple months later. Notably, it includes the densely written sheet of all the song lyrics that was printed on the LP sleeve included with the debut album. The letter goes into detail regard reproduction of the sheet and addresses several other issues (e.g. the quoting of a Muddy Water's song in Gone Daddy Gone). This is the original mss which launched over a million copies and helped shape a genre.

65. **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.

66. Ghríofa, Doireann Ní (poetry); Maher, Alice (art). **Nine Silences [deluxe edition]**. Dublin: The Salvage Press, 2018. Limited Edition. Printed in an edition of 80 books. Copies numbered 1 – 50 have been bound in marbled paper over boards, housed in a transparent perspex slipcase. Four similar copies marked i – iv are for collaborators. Copies lettered A – Z have been half-bound in salmon leather and marbled paper and are presented, accompanied by a folded down printing of the complete woodcut (on 120 gsm Zerkall), in a cloth covered solander box. Presented in a cloth covered solander box, accompanied by a folded print, copies A — Z make up the deluxe edition. Fine in Fine Archival Box. Hardcover. (#9868) \$2,500.00
"In this series of poems, Doireann Ní Ghríofa responds to art by Alice Maher. Nine Silences is a consideration of the embodiment of female silence, mermaids, and the monstrosity of the feminine, deepening into an exploration of the otherness of female desire and domesticity." [artist statement]
Designed, typeset and letterpress printed by Jamie Murphy with great assistance from Sarah O'Neill, Lorcan Rush and Lauren Shannon O'Brien at Distillers Press, NCAD, Dublin. The type is hand-set in 14 and 24 point Méridien, designed by Adrian Frutiger in 1954 (this foundry type released by Deberny & Peignot, Paris, 1957). Alice Maher's fragmented

Boston ABAA Book Fair

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.

67. 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 solandar 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]

68. Glanvill, Joseph. **Plus Ultra: or, the Progress and Advancement of Knowledge since the Days of Aristotle** In an Account of some of the most Remarkable Late Improvements of Practical, Useful Learning: To Encourage Philosophical Endeavors ... London: Printed for James Collins, 1668. First Edition. Tight, bright, and unmarred. Some minor stains, some repaired (some holes left unrepaired) marginal worm-trails, A6 repaired margin. Rebound in modern paneled calf, gilt spine title. Collation: [â]2[-1], A-L8, M5 [Lacks imprimatur leaf [2] and ads leaf [M6]]; Pagination: [xxxiv], 8 vo, 149 pages, 5 unnumbered pages. Fine. Full Calf. (#9498) \$1,750.00

Joseph Glanvill, also spelled Glanvil, (born 1636, Plymouth, Devon, Eng.—died Nov. 4, 1680, Bath, Somerset) was a writer, philosopher, and clergyman who believed in the delicate marriage of the scientific method, rationalism, and witchcraft. The English self-styled skeptic and apologist for the Royal Society defended the reality of witchcraft and ghosts and the preexistence of the soul. Thereby, according to some, he initiated psychical research. His Plus Ultra or the Progress and Advancement of Knowledge Since the Days of Aristotle (1668) defended the Royal Society's experimental method as religious in nature because it revealed the workings of God. Glanvill's effort to prove scientifically that witches and ghosts exist was viewed as a refutation of atheism. More over, this treatise was a testament for experimental philosopher and achievements of the modern age. The book also incensed much controversy for his radical views on scientific instrumentation, including the microscope, magnetic compass, thermostat, and the printing press, which Glanvill professed as radical vessel for disseminating knowledge and for some, however, a threatening idea. His ideas supported even the research into the supernatural, as science could explain all forms of evidence.

Includes the bookplate of University of Keele, presented by C. W. Turner; early signature of Henry Richardson title.

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

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

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

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

Boston ABAA Book Fair

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 Gschwendner:

" 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 original. I talked to several companies to see if they could do this as well as to some jewellers 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

Boston ABAA Book Fair

the stars themselves."

70. 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, 282 pages, 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.

71. Guazzo, Francesco Maria; Montague Summers, editor; E.A. Ashwin, translator. **Compendium Maleficarum** The Montague Summers edition. New York: Dover Publications, 1988 (1608). Reprint. Bound in two tone cloth, in near fine condition. Reprint trade edition, lack dust jacket, light toning on edge. 206 pages with illustrations of original reproduced woodcuts. Very Good+. Hardcover. (#10140) \$100.00

Reproduced from a rare limited edition published in 1929 and supplemented with many erudite editorial notes by the Rev. Montague Summers, the Compendium Maleficarum includes profoundly serious discussions of witches' pacts with the devil, finely detailed descriptions of witches' powers, poisons, and crimes; sleep-inducing spells and methods for removing them, apparitions of demons and specters, diseases caused by demons, and other topics. Also examined in detail are witches' alleged powers to transport themselves from place to place, create living things, make beasts talk and the dead reappear; witches' use of religion to heal the sick. A nice, affordable reproduction from the scarce 1929 Rodker edition, and even more scarce from the first edition published in Milan in 1608.

72. **"Hair" theater production handbill promotion.** c.1970. Single-sided full color handbill, illustrated, in very good condition, corners with slight wear, otherwise brilliantly colored. Approximately 6x11." Very Good+. Broadsides. (#9994) \$40.00

Theater production handbill for 1970s musical "Hair," illustrated using the modified "Lovers" tarot card from the major arcana deck designed by Pamela Colman Smith. Smith is one of the most recognized book designers and divination deck artists of the Occult Revival period. A seemingly scarce piece of ephemera.

73. Hardy, Thomas; Parker, Agnes Miller [illus]; Abbott, Kathy [binder]. **The Return of the Native [Design Binding].** Avon, CT: Heritage Press, 1970/2017. Limited Edition. Tight, bright, and unmarred. Bound in full dark yellow goatskin with de-bossed gorse shapes, all edges airbrushed with acrylic paint; burnt umber cloth archival box, printed spine label. 8vo. 416pp. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#10189) \$4,000.00

"This novel is centred around the landscape: the gorse-covered heathland, which Hardy describes beautifully throughout the story. My inspiration came from these descriptions, focussing on gorse, heather and late-summer light." [Artist statement]

74. Harwood-Jones, Markus/Star. **Confessions of A Teenage Transsexual Whore [Complete in Ten Parts].** Toronto: Self, nd [circa 2010-2012]. First Thus. Tight, bright, and unmarred. Taped bindings over printed paper wraps, color inkjet reproductions. 8vo. Var. pag. Illus. Near Fine in Wraps. Original Wraps. (#9294) \$145.00

"A 10-part zine series telling Star's short stories of survival sex work over the course of two years." [From the author]

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

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

Boston ABAA Book Fair

76. Hiebert, Helen. **Alpha, Beta, ...**, Edwards, CO: Helen Hiebert Studio, 2010. Limited Edition. Tight, bright, and unmarred. Cut paper over wooden frame and handmade paper (creating shadowboxed letter forms), watermarked colophon; archival box. 12mo (opens to 117"). np. Numbered, limited edition, this being 16 of 25. Fine in Fine Archival Box. (#9848) \$750.00
"An alphabet book in the form of a unique structure with a flexible hinge that allows it to be set up in a variety of ways. Each panel features an alphabet letter cutout that casts a shadow onto a second layer of handmade paper. The letters are in the Arts and Crafts style font designed by Dard Hunter, often referred to as the father of hand papermaking in 20th Century America." [artist statement]
77. Hiebert, Helen. **LandEscape**. Edwards, CO: Helen Hiebert Studio, 2016. Limited Edition. Tight, bright, and unmarred. Hand-made paper, letterpress printing; dropspine archival box, onlaid watermarked label at front. Book folded: 6" x 4-1/2"; book open: 6" x 24" x 4-1/2". np. Illus. (color plates). Numbered limited edition, this being 16 of 40. Fine in Fine Archival Box. Original Wraps. (#9844) \$1,200.00
"A collaboration with Karen Kunc (signed by both artists and numbered). LandEscape began with drawings twisted (liter- ally) in string that established a collaborative landscape realized over two years of conversation and trust. Helen Hiebert created watermarked illustrations in an artist-made cotton/abaca pa- per, and Karen Kunc responded by producing a woodcut im- age that interacts with the watermarks, fitting into spaces, over- lapping, making edges, and saturating them with color." [artist statement]
78. Hiebert, Helen. **Tangential**. Edwards, CO: Helen Hiebert Studio, 2017. Limited Edition. Tight, bright, and unmarred. Handmade, watermarked paper boards, textblock incorporates watermarked paper, cut paper, and embroidery. 4to. np. Illus. (colored plates). Numbered, limited edition of 30. Fine in Fine Archival Box. Hardcover. (#9847) \$2,400.00
"After viewing (and handling) the 1570 edition of Euclid's Elements of Geometry at the Denver Public Library, I was drawn to Chapter 11, which focuses on polyhedra. I am intrigued by the many ways in which a flat sheet of paper can transform from two- into three-dimensions. I was drawn to the tiny flaps glued into the pages of the old copy of Euclid's Elements, which allow the reader to explore the physical relationships between lines, angles and surfaces." [artist statement]
79. Hirsch, Antonia; Muhle, Maria; Podesva, Kristina Lee. **Komma: After Dalton Trumbo's Johnny Got His Gun [Artist Book]**. Vancouver: Phillip Editions, 2010. Limited Edition. Tight, bright, and unmarred. Black cloth boards, metallic silver lettering, black paper textblock, white ink text, bound in ribbon. 8vo. 309pp. Signed by the artist. Numbered limited edition, this being of 20 copies. Small descriptive pamphlet laid in ("The Most Inconspicuous Marks"; "Christ Has Come Up From Tuscon" 16pp). Fine. No DJ, as Issued. Hardcover. (#8005) \$350.00
Remarkable modification of Dalton Trumbo's 1938 anti-war novel "Johnny Got His Gun." In the original, the main character's battle injuries leave him unable to communicate (limbless, faceless)...deeply censored. The work was also famously written without the use of commas. Here Hirsch, hiring a copywriter, had all of the commas inserted in their grammatically proper place in the novel (per Chicago Manual of Style)...and then removed all of the text. What remains - elegant constellations of white punctuation against black pages - is a sombre and moving tribute to the original work. Maria Muhle and Kristina Lee Podesva provide context and commentary in the laid in pamphlet.
80. Hopkins, Blair. **All in a Day's [Sex] Work**. Elmwood Park, NJ: G&H SoHo, 2017. Second Printing. Tight, bright, and unmarred. Color pictorial boards, no dust jacket, as issued. 8vo. 208pp, incl. 29 pp color photo reproductions. Signed by the author. As New. Hardcover. (#9546) \$45.00
First printing consisted of 12 copies in wraps, really done as a proof of concept/limited edition. This is, effectively, the first trade edition. Blair spent 3 years traveling around the country photographing and interviewing sex workers...this is the embodiment of that work. She leverages a variety of short, pointed questions to explore the day to day life of those who work in in the too-often marginalized world of sex work.
81. Hort, G. [Gertrude] M. **Dr. John Dee: Elizabethan Mystic and Astrologer**. London: William Rider & Son, Ltd, 1922. First Edition. Tight, bright and unmarred. Bound in original yellow linen wrappers, with darkening to edges, small crease in lower right corner, otherwise a very good copy of a scarce, unique publication. 72 pages with advertisements at end. Very Good in Wraps. Original Wraps. (#9894) \$125.00
Small print publication of the most famous Renaissance mathematician and magical scholar under Queen Elizabeth I, John Dee. A brief summary of life and work as a magician seeking universal truths under the auspices of occult sciences. Unusual scholarly work penned by a woman researcher on various topics of the occult and other historical occurrences during Dr. Dee's life.

Boston ABAA Book Fair

82. Hradečn, Bohumil. **[Occult Ex Libris] Ex Libris for Bohumil Hradečny.** Czech Republic, c.1920-1930. Small format printed "occult" ex-libris bookplate for artist Bohumil Hradečny. Etching design, litho printed, unbound on tan paper in black. Unidentified edition. 8x12cm.

Near Fine. (#10016)

\$75.00

Created by Czech artist HRADECNY BOHUMIL, 1876–1960. Another artist and occultist participating in Ibing's Mystic Circle was "Bohumil Hradečn" (1876 -1960). Later, both Rudolf Adámek and Hradečn became founding members of Universalia, an important Czech esoteric society started in 1920 and legally incorporated in 1930. He was a known occultist, as his bookplate illustrates the truth of esoteric knowledge seeking and ritual purpose, very much in the Czech design style.

83. Ingalese, Isabella. **Mata the Magician: a Romance of the New Era.** New York: Occult Book Concern, 1901. Third Edition. Tight, bright, and unmarred. Some wear to extremities and covers, small split on rear spine. Slightly foxed endpapers, and a few pages due to newsprint insert, few rough pages, untrimmed edges, otherwise a very good copy. Bound in green publisher's cloth with gilt lettering and decorative elements. 23 cm. 183 pages + advertisements.

Very Good. Cloth. (#9582)

\$325.00

Occult novel set in upstate New York in the 1830s "of a woman, Mata Bennet, with healing and other supernatural powers." - Locke, A Spectrum of Fantasy, p. 121. Isabella and Richard Ingalese (born 1862 and 1854) lived originally in New York City before 1910. Isabella was occupied full time as a psychic, healer and teacher, and her husband was a lawyer. In addition, they were also avid students of the "New Thought." Their alchemical work producing the Red and White Philosopher's Stones is even more fascinating. Scarce in any edition.

84. Jacobs, Diane. **Object n. Object v.** Portland, Oregon: Scantron Press, 2016. Limited Edition. Bright and unmarred. Wood and glass custom case with laser cut text, materials include glass, chicken egg shells, plaster, tangerine skin, gold leaf, acrylic balls, antique glass/aluminum slide mounts, India ink on vellum, oil paint, water color, human hair, wood, leather, aluminum combs, ceramic, military dog tags, and molded handmade cotton paper. np. Numbered limited edition of 4. Fine. (#9240)

\$10,000.00

"object n., object v. was created to link present day gender inequality to our ancient past. Male control over women's bodies and women's sexuality continues around the world, as does the hierarchy of objective beauty. While the ancient Greeks were oppressing and objectifying women, an egalitarian society roamed north of the Black Sea. Legendary warrior women known as Amazons rode horses, practiced archery, fought to defend and conquer, and had sexual freedom. In this artist book I have juxtaposed two parallel worlds through objects and imagery. All the text is derived from two books that paint the picture and tell the story. Helen of Troy: Beauty, Myth, Devastation by Ruby Blondell and The Amazons: Lives & Legends of Warrior Women Across the Ancient World by Adrienne Mayor. When I read that self-reliant warrior women existed in the ancient world I was inspired and I wanted to share that knowledge to rekindle a collective vision of equality." [artist statement]

U. of Washington contextualized the work as follows: "Diane Jacobs' book object n. object v. deals with the many ways in which women are seen as objects as compared with women who object to being classified. The "objectified" women are represented by the model Greek woman in ancient Greece; the freespirted "objecting" women are represented by Amazons. The exterior of the book is a finely-crafted, oval-shaped wooden box, its curved surface inscribed with the names of Amazon women. A belt-like leather fastener is undone to swing open the box and reveal two units, each fitted with inscribed glass panels. Partially in view behind these panels—resting on shelves on the left and attached to vertical panels on the right—are artist-made artifacts, painted, embossed and sculpted imagery, and collected ephemera.

The inscription on the left side describes the ancient Greek notion that a woman's beauty was inherently dangerous, that her sexuality must be controlled and she must be contained. These were the attitudes directed toward, for example, Helen of Troy, who is famously gazed upon but who some argue has little agency, and whose story is alluded to here; Ruby Blondell's study Helen of Troy: Beauty, Myth, Devastation informs this piece in its powerful exploration of female subjectivity and identity. The artifacts on the shelves include

representations of eyes, teeth and breasts. The breasts have been carefully crafted from eggshells—a most interesting choice of materials that not only provides perfectly accurately shaped breasts but also connotes the sexual and reproductive functions of breasts.

These artifacts, along with others, lie on the horizontal shelves as though the women they represent must accept these stereotypes lying down.

The right side of the book depicts Amazons—women who choose to be self-defined. The inscription on the glass panel on this side I contains such phrases as "self-reliant," "warrior women," "belong to no man," and "free to make love on her own terms." These panels, some of which slide out, are vertical, standing upright like the Amazon warriors. On one panel is a text reading, "The

Boston ABAA Book Fair

fantasy of female perfection turns out to be a male illusion.” Other panels include military dog tags and Jacobs’ graphically powerful paintings of Amazon warriors.

Jacobs, who often uses hair in her art, weaves the title of her piece object n. object v. into two combs using horsehair. Although Jacobs typically uses human hair, which is often her own, in this instance, the human hair did not result in a readable text. In searching for a different material, Jacobs experimented with horsehair, which proved to be a suitable weft and allowed Jacobs to create clear and legible text. Horsehair also operates on a symbolic level, because women in antiquity were often compared to wild horses that had to be tamed.

object n. object v. invites a comparison of the roles of ancient Greek women and free-thinking Amazons. Sight and touch, intellect and emotion come into play as the viewer reads the text and handles the objects. The comparison of the “ideal woman”—the woman as defined by others—and the woman who defines herself is a theme that began in antiquity and is ongoing today.

Both Girdled and object n. object v. pay homage to archaeological and anthropological evidence and oral traditions. But each book does this in a very different way: Girdled uncovers multiple meanings in a single “archeological” find; object n, object v. compares varied roles of women and their points of view from ancient times to the present. Both books are intelligent, thought-provoking and beautifully crafted. When viewed singly, each book

provides a rich and complete experience. As a pair, they form a fascinating and complex dialogue on definitions of womanhood.” [Just One Look, 2016]

85. Janezic, Alexandra. **One Hundred & Twenty-four Dis/Satisfied Women.** Iowa City: Alexandra Janezic, 2017. Limited Edition. Tight, bright, and unmarred. Printed paper boards, sewn signatures, red endpages, printed in red and black. Numbered limited edition of 40. Oblong 12mo. np. Fine. No DJ, as Issued. Hardcover. (#9249) \$250.00
Concrete poetry and women's rights and equality inspired artist book. Feminist think piece with thoughtful text forms. "This book is based on a study of 124 women stenographers by psychologist Margaret Sidney Quayle, using pieces of text from the following titles..." [from the colophon]

86. Janezic, Alexandra. **Punctuated Weaving.** Alexandra Janezic, 2015. Limited Edition. Bright and unmarred. Loose sheets, red cloth drop spine archival box; hand set metal type, letterpress title page and epigraph by Robert Lax. Numbered limited edition of 25. Fine in Fine Archival Box. Hardcover. (#9179) \$800.00
Punctuated Weaving is a suite of five letterpress sheets by Alexandra Janezic. Inspired by the process of weaving, each print is composed of individual lines of punctuation repeated to create a sense of woven work, textually.

"Punctuated Weaving looks to imbue letterpress printing with a meditative property, to make a 'drawing' of the physical time spent printing. Static lines of metal type are constructed to create images imitating the irregularities of fabric. The prints serve as a timeline of the artist's decisions and movements, emphasizing the repetition involved in creating a series of multiples."

Each line of type is printed individually, thus each sheet in the series required at least 40 press runs. All aspects of design and construction of the piece were performed by the artist (i.e. designing, printing, binding). Columbia Rare Book & Manuscript Library Purchase Award.

"Alexandra Janezic is a visual artist and letterpress printer. Her letterpress work focuses on the intersection between text and image using metal typefaces. Her most recent work is a series of letterpress printed punctuation 'weavings,' reminiscent of the warp and weft in woven textiles. She received a Bachelor of Fine Arts degree from Kansas State University and her Masters of Fine Arts degree in Book Arts from the University of Iowa. She currently resides in Iowa City, Iowa." (from the artist)

87. Jeffers, Oliver; Winston, Sam. **A Child of Books [Fine Art Print Edition].** London: Arc Artist Editions, 2016. Limited Edition. Tight, bright, and unmarred. Full cloth binding, laid in prints, wraps on second volume; all housed in archival box. fo. var pag. Illus. (color and b/w plates). Signed by the artist. Limited edition of 80 copies. Fine in Fine Archival Box. Hardcover. (#9281) \$3,400.00

Includes:

- 19 archival fine art prints*
- Signed first edition copy of A Child of Books*
- Process Book, containing notes, early sketches, archive of project*

This Process Book is accompanied by 19 archival fine art prints and a signed first edition copy of A Child of Books. The Process Book, prints and first edition book are housed in solander box covered with Colorado Vistula bookcloth produced by G.Ryder & Co. Ltd. The 19 archival fine art prints are inkjet printed with pigment ink onto Hahnemühle Fine Art Bamboo Natural White 290gsm paper. The typographical landscapes are typeset in Adobe Garamond Pro. All images were created by Oliver Jeffers and Sam Winston. This Process Book is designed by Lewis Trevor and Sam Winston with assistance from Becky Elms. Body text is set in PT sans regular. [colophon]

Boston ABAA Book Fair

88. Jerusalem, David H. **Memories [a Bound Collection including: Abishag: A Luscious Tale of a Successful Phyciological Search after Rejuvenescence [Together with] Letter to Teacher [Together with] Copulation [Together with] Letter to Grace**. nd. [circa 1889]. Unique. Light shelf/edge wear, wear at hinges and tips, rubbing at paper board edges, else tight, bright, and unmarred. Half bound, red leather spine and tips, five raised bands, gilt lettering and decorative elements, marbled paper boards and endpages, aeg. Small 8vo. 36, 10, 32, 14pp. Very Good. Hardcover. (#10183) \$1,250.00
A beautifully bound Sammelband volume. While these little collections were can be found now and then, to find one bound such, clearly intended to 'hide in plain sight', is very uncommon. Abishag was a beautiful girl living in Shunem. When she was about 12-12.5 years and too young to bear children, she was chosen to be a helper and servant to king David in his old age. Among Abishag's duties was to lie next to David and pass along "her animal heat and vigor" ("they put covers on him, but he could not get warm"), while not having sex with him. Some scholars suggest that Abishag is the female protagonist in the Song of Songs. It appears the first tale embraces this sense of rejuvenation through cavorting with maid, an assistant to the cook, etc.
89. Johnson, Dr. Thomas K. **Svartkonst-Böcker: A Compendium of the Swedish Black Art Book Tradition**. Seattle, WA: Revelore Press, 2019. First Edition. Tight, bright, and unmarred. Trade edition in black gloss original wrappers. 662 pages with illustrations and index. Part of the Folk Necromancy in Transmission series. As New. Softcover. (#10191) \$50.00
Svartkonstböcker is a fully revised edition of Dr Johnson's 2010 PhD thesis, "Tidebast och Vändelrot: Magical Representations in the Swedish Black Art Book Tradition," featuring a thorough, path-breaking study of the black art book tradition in Sweden, as well as English translations of 35 Swedish black art books ranging from the 1690s to the 1940s, including over 1900 spells and a robust index.
The late Dr. Johnson always wished that his work would see print publication in its entirety. Other publishers have offered to produce this work in two volumes, prioritizing the spells in the black art books over the scholarly apparatus that contextualizes them. Here Revelore Press presents the work in full, comprising over 650 pages of material. Minor errors from the PhD manuscript have been rectified, and archival images of the characters, sigils, and illustrations have been restored in high fidelity. This is the definitive source work for the Swedish magical corpus of black art books.
90. **Kar-Mi and his Mysteries of India** The Sensation of the Century. Jos. Hallworth, [1915-1916]. Some chipping, otherwise in very good condition. Newsprint brochure, doublesided with illustrations. Very Good+. (#9815) \$65.00
Presenting weird demonstrations of occult power, marvelous feats of the Orient and startling wonders of the spirit world. Copyright by Jos. Hallworth. Early specimen of exoticism in turn of the century theater.
91. Karlsson, Thomas; Eriksson, Tommie [trans]. **Qabalah, Qliphoth and Goetic Magic**. Jacksonville, OR: Ajna, 2007. First Edition Thus. Tight, bright, and unmarred; DJ shows minimal shelf/edge wear, else bright and clean. Halfbound, black cloth spine, dark burgundy paper boards, red ink lettering, in blind decorative elements. 8vo. 238pp. Illus. (b/w plates). Bibliography. Appendix. Fine in Near Fine DJ. Hardcover. (#9424) \$425.00
Includes detailed listing of the Demons of the Goetia with accompanying sigils. First English language edition of this noted work. "Qabalah, Qliphoth and Goetic Magic is a unique practical introduction to magic. The main thread of the book is the exploration of the Qliphoth and the dark mysteries which have for so long been a repressed part of western esotericism. Instead of ignoring and denying the dark side, the author reveals, step by step, how man can get to know his Shadow and, through this, reach a deeper knowledge of the Self. By exploring and not by repressing the Shadow it can be transformed from a destructive force into a creative power. The book deals with the problem of evil, the symbolism behind the fall of Lucifer and man's creation process according to Qabalistic philosophy. The theories that are presented in this book are also linked to practice. Several examples of rituals, meditations, magical exercises and occult correspondences can be found within. Qabalah, Qliphoth and Goetic Magic contains more than one hundred demonic sigils and pieces of art that were created specifically for this book. A unique collection of all the sigils from the classic grimoires Lemegeton: The Lesser Key of Solomon and the infamous Grimorium Verum are also included. Thomas Karlsson has studied and practiced the occult sciences for more than fifteen years and is the founder of the esoteric order Dragon Rouge." [publisher's statement]
92. Kelm, Dan. **Templum Elementorum (Sanctuary of the Elements)**. Northampton, MA: Dan Kelm, 1994 [2018]. Limited Edition. Bright and unmarred. Complex structure: glass cylinders, six-inch diameter by six and twelve inches high; base, twenty-two-inch diameter materials: paper and paper board; stainless steel wire; brass sheet, channel, and tubing; thread; lead; copper sheet and foil; tin; iron; borosilicate glass; wood; acrylic paint; solder; felt; gold leaf; patina solution; LED light panels; latex saturated felt; acrylic sheet production methods: wire edge binding; sandblasting; patination; stenciling; painting; spattering; gilding; soldering; letterpress and laser printing; laser etching and cutting. np.

Boston ABAA Book Fair

Illus. Edition of five book sculptures. Fine in Fine Case. (#9530) \$17,500.00

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.

93. Kent, Rockwell. **[Ex Libris] Bookplate for Janet Keller.** [1950s]. Unmounted bookplate measuring 6x10cm. Printed in black with blue border and with printed autograph and name plate. Very Good+. (#9924) \$50.00
Known printer, book designer, and artist, Rockwell Kent started designed bookplates in 1929 throughout the 1950s. Antioch Company started printing his bookplates in sets beginning in the 1950s. The image of the nude figure is quite iconic for Kent and highly recognizable for his style and part of the Starry Night series.

94. 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? Original 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.

95. 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) \$4,900.00

Boston ABAA Book Fair

"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 viktimize 14.500 18 marzo 2011: Japón 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 käyttöikä 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 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

Boston ABAA Book Fair

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)

96. Khayyam, Omar. **The Rubaiyat of Omar Khayyám of Naishápúr.** Needham, MA: Rosemary Press, nd. [c.1916]. Limited Edition. Minimal shelf/edge wear, slight toning to gilt as spine of drop spine box, else tight, bright, and unmarred. Bound in red, white, and blue forming a Chilean flag; custom book shaped box in full blue morocco, richly decorated with gilding, recessed box for book with ribbon lift; red leather slipcase with gilt lettering; printed on rectos only. 24x70mm [box 12mo]. [3], 101, [1]pp. Signed binding by Rose Bindery of Boston.

Near Fine in Near Fine Archival Box[es]. Hardcover. (#10003) \$2,000.00

"Dedicated to the CHILE CLUB a group of congenial souls, generous, self sacrificing; truly American; therefore chivalrous lovers of their wives." "One of the Chile Club edition privately printed."

Printed by the Rosemary Press of George W. and Winthrop M. Southworth for the members of the Chilean Club. Among the most scarce of the many miniature Rubaiyats. Bradbury lists 8 variants of the Rosemary Rubaiyats. [Bradbury, Rosemary Press 6] The proprietors of the Rosemary Press were both members of the Omar Khayyam Club of America, and they issued at least eight miniature editions of the Rubaiyat between 1916 and 1921 for various clubs and societies. Each were bound uniquely and in varying numbers. This edition is among the hardest to secure and the most wonderfully bound.

97. Kidrodstock, Lord. **Stays and Gloves: Figure-Training and Deportment by Means of the Discipline of Tight Corsets, Narrow High-Heeled Boots, Clinging Kid Gloves, Combinations, etc., etc.** London and Paris: Roberts et Dardaillon, 1909. Limited Edition. Tight, bright, and unmarred. Halfbound, blue leather spine and tips, raised bands, gilt lettering, blue cloth boards, blue paper endpages, tissueguards, partially uncut, teg. 8vo. 272pp. Illus. (b/w plates). Fine. Hardcover. (#10064) \$750.00

"Stays and Gloves is an intriguing early twentieth-century novel focusing on petticoat discipline and flagellation."

Boston ABAA Book Fair

Following the death of his father and his mother's imminent remarriage, a boy is sent to an elite English boarding school. Lady Flayskin, the head-mistress, compels both boys and girls to dress as girls. As the subtitle suggests, figure training and deportment are cultivated through tight corsets, high-heeled boots, and kid gloves. Discipline is enforced through the vigorous application of birch and whip. Whilst cross-dressing is a feature of this novel, the central chapters focus on the subjection of a haughty young aristocrat, Miss Virginia Malville."

Uncommon generally, genuinely scarce in the condition found here.

Stays and Gloves was first published in 1909 by Roberts et Dardaillon in Paris. It was printed on hand-made paper in a limited edition of 330 copies with ten copperplate engravings by Del Giglio. The author is not known. Stays and Gloves was reprinted c. 1926 (with the original imprint date MCMIX on the title page) by the Librairie Artistique, 66, Boulevard Magenta, Paris, in a limited edition of 330 copies with ten copperplate engravings by G. Smit.

98. Kuch, Michael. **An Alliterative Abecedarim of Anthropomorphic Animals.** Northampton, MA: Double Elephant Press, 2010. Limited Edition. Tight, bright and unmarred. Black cloth boards, burgundy spine, matching slipcase, magnets at left of leaves form the spine (patent pending), inlaid marbled onlay with an embossed "A", black ink lettering, accordion fold. 12mo. np. Illus. (colored plates). Limited edition of sixty copies. Fine in Fine Archival Case. Hardcover. (#7247) \$2,600.00

"Accordion Bound Copies: Double Elephant Fecundation Graven Herein Images: Just Kuch Limned, Mordanted, Next, Operosely Printed. Quantity Rendered: Sixty. Two thousand ten Undertaking: Verbal Wayfarer's Xenagogy Yielding Zoomorphism." A brilliant, whimsical alphabet book...and one of the best colophons ever.

99. Lady Gaga; Scott, Ridley; Sorrenti, Mario; Weber, Bruce, etc. **Visionaire 61: Larger Than Life.** New York: Visionaire, 2012. Limited Edition. Tight, bright, and unmarred. Glossy color pictorial wraps, printed on polymer sheets (specifically chosen as they lack 'memory' to avoid curling). Elephant folio (57.48 x 79"). np. Illus. (color plates). Numbered limited edition. Fine in Wraps. Original Wraps. (#7572) \$2,250.00

One expects Visionaire to be filled with fashion forward editorials and artistic think pieces...issue 61, however, is the biggest issue EVER. Larger than life is true to its name - the Guinness World Record has certified it as the largest magazine ever produced. The cover, of course, is Lady Gaga (as a mermaid (complete with gills) and coated in crude oil) and shot by Inez and Vinoodhl. Other work includes images from Steven Klein, Mario Sorrenti and Bruce Weber, Ryan McGinley, Ed Ruscha, Richard Phillips, Marina Abramovic, and Ridley Scott to contribute to the massive project. It is a work of epic proportions.

100. Lecomte, Hypolyte. **Costumes Civils et Militaires de la Monarchie Francaise de 1200 à 1820 [Complete in Four Volumes: together with] Manuscript Sketchbook of Hypolyte Lecomte, 1820.** Paris: chez Delpach quai Voltaire No. 23., [1820]. First Edition/Unique Edition. Light shelf/edge wear, spines toned, wear to head and tail, light rubbing at hinges, thumb creases to some plates, light toning/soiling, thin laid paper endpapers "Mrs. Jay Bird" bookplate, else tight, bright and unmarred; vellum binding shows closed split, light toning, old repair at front hinge with buckram under the vellum, fore-edge toned, last page before fly soiled (likely outer wrapper of a much used sketchbook prior to binding), else tight, bright and unmarred. Quarterbound, red leather spine, marbled boards, gilt lettering, frontispiece. fo/small 8vo. np. Illus. (hand-colored plates). Very Good. Hardcover. (#6548) \$55,000.00

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

Vol. II: 100 plates #101-200.

Vol. III: 100 plates #201-300.

Vol. IV: 80 plates #301-380.

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

101. Levi, Eliphas; translated (from the French) by R.J. Lemert. **The Great Secret: Or Occultism Unveiled [Bound Typescript].** [Great Falls, Montana]: [R.J. Lemert; unknown publisher], [1925-1935]. Unique. Tight, bright and unmarred. Light rubbing to cloth boards, otherwise in very good condition. Bound in dark blue pebbled cloth with gilt titling to front board, dark brown end papers. Bound typescript, appears to be a top copy carbon or mimeograph, with the text on the rectos of the pages only. Annotated with corrections. Octavo. 242 unnumbered leaves. Very Good+. Hardcover. (#9533) \$950.00

Rare bound typescript manuscript of French occultist and author Eliphas Levi (1810-1875) of "The Great Secret, or Occultism Unveiled." A note bound in at the front indicates that the typescript was copied from the text as published in the journal "The Montana Mason", a Masonic journal that was published in Great Falls, Montana, in the 1920s. The introduction describes the book as "one of the most interesting and deeply philosophical" of Levi's works. The work remained unpublished in manuscript for nearly a quarter of a century after Levi's death, until a French edition with the title "Le Grand arcane ou l'Occultisme dévoile" finally appeared in 1898. It remained unpublished in English until R. J. Lemert, editor of "The Montana Mason," prepared a translation "for the instruction of a few friends, and the latter,

Boston ABAA Book Fair

regarding it as highly valuable to the student, insisted on its publication" in the journal, and it was then published in parts in the February 1925 and subsequent issues. Curiously no other publication of the work was then undertaken until the Thorsons / Samuel Weiser edition appeared some 50 years later (1975). Unfortunately it is not known who made this typescript, but it was presumably someone who thought the text significant enough that they wanted it in a durable form (and perhaps only had access to borrowed copies of "The Montana Mason", which was scarcely a widely distributed journal). It is similarly without date, but appears to be from the 1930s. The text itself is described in a more recent edition as "Eliphas Levi's final and most important treatise on the occult sciences, in which he examines, magnetism, evil, astral emanations, divination, and creative omnipotence. This bound typescript is obviously unique and significantly predates the first English language publication of the work in book form." Could possibly be another typescript annotated for publication, yet was never seen. Scarce.

102. Levi, Eliphas; W.W. Westcott, translator. **Magical Ritual of the Sanctum Regnum**. New York: Samuel Weiser, Inc., 1973 (1970). First Edition, Second Impression. Bound in faux denim cloth boards, excellent condition with some edgewear to the text block. With eight colored plates, 108 pages. Lacks dust jacket. Translated from the French. Very Good+. Cloth . (#10144) \$150.00
First published in 1896, this volume is an interpretation of the Tarot trumps, furthermore master magician of the 19th century, Levi (Alphonse Louis Constant, 1810-1875) extrapolates on ritual magical instruction.

103. Ligorano - Reese [Gingrich, Newt]. **'Contract with America' Underwear**. Pure Products USA, 1995. First edition. Artists Multiple. Bag shows very minor wear, else tight, bright, and unmarred. Silkscreened underwear, photographic insert with artist statement and colophon at the rear; in original ziplock plastic bag. Small 8vo. Illus. (b/w plate). Signed by the artists. Numbered limited edition, this being 2 of 260 (in a run later increased to 300). Near Fine in Bag.. Bagged Pamphlet and Insert. (#7582) \$75.00
Signed and numbered by the artists. Silkscreened underwear featuring a photo of Newt Gingrich at the crotch, and ten numbered points of the Contract on the rear. Caused a political sensation when it was first issued in 1995, with threats of litigation and considerable mainstream media attention. Originally intended as a run of 260 copies, the response was such that they increased the edition before 'release' to 300 (adding a small sticker to change the edition to 300. This is, as noted, "2".

104. Long, Peter [pseudo for Fowler, Gene]. **The Demi-Wang**. New York: Privately Printed for Subscribers Only, 1931. Limited Edition. Light shelf/edge wear, else tight, bright, and unmarred. Halfbound, pebbled cloth boards, textured colored paper boards, olive paper endpages. 8vo. 60pp. Illus. (b/w plates). Very Good. Hardcover. (#10130) \$325.00
*A minor classic of American erotica and a comic masterpiece. It details the trials and tribulations of Egbert Evans, a man with noted shortcomings. Renowned for a number of reasons, not least of which is the author's use of over 60 *different* terms for 'penis'. Long was a pseudonym, the book having been written...pretty much beyond question...by noted journalist and author Gene Fowler. Fowler is known to have penned a number of sexually explicit novels when in need of quick cash. It is likely that Los Angeles bookseller Stanely Rose published and sold the book; Rose was notorious as a seller of 'sous le manteau' books, held "art study" classes in his back room, and his shop was a frequent gathering spot for greats, near-greats, and the not so. Much of this history is attributed to a detailed catalogue note by Dailey Rare Books. An uncommon work generally...genuinely scarce in this 'deluxe' binding form and condition.*

105. [Lovecraft, H. P.]. **In Memoriam Howard Philips Lovecraft. Recollections, Appreciations, Estimates by Paul Cook [together with] H.P. Lovecraft, Esquire. Gentleman [and] The Howard Philips Lovecraft We Knew both by Muriel E. Eddy [together with] Related Ephemera and Photographs**. Vermont: The Driftwood Press, 1941. First Edition. In Memoriam shows moderate sunning to spine and top of wraps, spine split, several small closed tears (mostly at overlapped top), light sunning to spine of Gentelman, else tight, bright, and unmarred. 8vo. 75pp; 6pp; 10pp. Laid in related photographs. Good to Very Good+ in Wraps. Original Wraps. (#9486) \$750.00
Three very scarce/unusual memorial pieces for H.P. Lovecraft (1890-1937). From the collection of Sir Christopher Lee (though unmarked as such). Cook's In Memoriam was printed by Driftwood Press (VT) in an edition of 94 copies [N.B. Only two copies appear in auction records and OCLC only lists nine institutional copies worldwide]. The two pieces by Muriel Eddy are undated and show no publication place, but institutional records indicate they were published in Providence, RI, circa 1960-70. HPL Esquire, Gentleman appears in only two institutional collections worldwide. The HPL We Knew is, according to OCLC, held in 5 institutions. Also included are seven b/w photographs (captioned at rear in an unknown hand) showing HPL young and old, family, home, and his grave.

106. Madero, Abel Sierra, Santos, Eduardo Hernandez [photos]. **El Muro: The Wall**. Florence, MA: Red Trillium Press, 2008. First Edition. Tight, bright, and unmarred. Oblong metal spiral bound with gate fold images, text in English and Spanish. Fine. Original Wraps. (#9940) \$45.00

Boston ABAA Book Fair

"Eduardo Hernández Santos made these photographs of homosexuals, transgenders, and crossdressers in the summer of 2005 at Havana, Cuba's seafont wall.

Taken together, the pictures in this book tell a remarkable story of human endurance and triumph. Hernández Santos presents his subjects not as passive players but as people who struggle (though more quietly than not) against discrimination even though such struggle is very risky." [publisher's statement]

107. Mak, Geert; Kisman, Max [illus]; Fletcher, Erin [binding]. **The Island: An Amsterdam Saga [Miniature Design Binding]**. Stichting Handboekbinden: De Buitenkant/Museum Meermanno, 2016/2017. First Edition. Tight, bright, and unmarred. Three-Part Bradel binding; spine covered in black goatskin with onlays of light grey buffalo and goat suede; boards covered in black goatskin on top and chocolate brown goatskin on bottom; onlays of stone veneer and vellum; embroidered elements in cotton embroidery floss; lines and dots tooled through various colored foils; leather wrapped endbands, wrapped with alternating threads; edge painted with beige Acryla and orange Acryla; endpapers are handmade by Hook Pottery paper (wheatstraw black) and Katie MacGregor (orange). Book is housed in a full leather clamshell box covered with ivory buffalo skin; rat embroidered through various leather onlays using cotton embroidery floss; title piece embroidered through two layers of leather onlays; trays covered in handmade Katie MacGregor paper in orange and lined with handmade paper by Hook Pottery Paper, wheatstraw in black. 32mo [7.6x5.4x1.8cm]. Fine in Fine Archival Box. Hardcover. (#9764) \$1,100.00

"The denizens of this forgotten island are plagued by sickness. Many theories are put forth as to the source of their ailments, such as, pigeons from Chernobyl moulting their radioactive feathers, skulls and bones that lay under an old chapel or that the ground is full of chemicals.

All of these potentials hazards are soon pushed aside as the population is removed for new growth and development. On the top half of the binding, I took inspiration from the KNSM Island Skydome, a housing project built by Wiel Arets Architects. Its angular and sleek design became a stark contrast to a landscape that had fallen into disarray by its derelict inhabitants." [artist statement]

108. Maret, Russell. **Character Traits**. New York: Russell Maret, 2019. Limited Edition. Tight, bright, and unmarred. See edition details below. 4to. Illus. (color plates). Deluxe limited edition of 23 (of which 3 are proofs), this being APII. Fine in Fine Archival Box. Hardcover. (#10211) \$15,000.00

"Character Traits draws inspiration from the tradition of writing manuals and calligraphic model books, in which various lettering styles are displayed in short, epigrammatic texts. The title was chosen to evoke the two primary motivations of the book: to explore the traits of alphabetical characters that are digitally native and thus free from the technological limitations of typographic lettering (ie. metal type), and to do so in a series of texts that are chosen because they illuminate potential traits of the human character. The book consists of two components: a bound essay and a portfolio of unbound plates. The essay explores the various technological, artistic, and conceptual ideas behind the plates, and includes a section of notes on the texts and lettering featured in each plate. To emphasize the non-typographic nature of the lettering, the plates will be printed intaglio rather than letterpress. This process allows for extremely vibrant colors, though they are applied quite differently than I have done in the past. Rather than printing multiple colors in overlay to create varying shades, the intaglio plates can be printed in either one or two colors: one color if inked only intaglio or relief, two colors if inked intaglio and relief simultaneously. The two-color prints are extremely labor intensive, so much so that they are impractical to print for the entire edition. So although both the standard and deluxe copies will feature the same texts and lettering, the deluxe copies will have more two-color prints than the standard. The deluxe copies also include a third volume of linoleum cuts based on a series of 18 color studies I painted in anticipation of the two-color plates from the book." [artist statement]

Edition Details:

Deluxe copies are printed on two custom makings of Twinrocker Handmade Paper and bound by Amy Borezo of Shelter Bookworks. Book and portfolio bound in half leather with papers marbled for the edition by Stephen Pittlekow.

Accompanied by a third volume of linoleum cuts printed on a 1923 making of Crown & Sceptre paper, made to the specifications of William Morris. Housed in an innovative two-part box. 20 deluxe copies plus 3 proofs.

109. Maret, Russell. **Character Traits: An Argument for Digitally Drawn Letterforms to be Considered a Distinct Classification of Lettering, Free from the Presumptions of Late-Industrial Typographic Manufacturing. Accompanied by a Suite of Plates in which Said Argument is Graphically Explored in Texts Chosen for Their Relevance to the Current State of the World**. New York: Russell Maret, 2019. Limited Edition. Tight, bright, and unmarred. See edition details below. 4to. Illus. (color plates). Numbered limited edition. Fine in Fine Archival Box. Hardcover. (#9850) \$7,500.00

Text printed in Maret's Pisolino and San Pisolino type on Twinrocker handmade paper.

"Character Traits draws inspiration from the tradition of writing manuals and calligraphic model books, in which various lettering styles are displayed in short, epigrammatic texts. The title was chosen to evoke the two primary motivations of the book: to explore the traits of alphabetical characters that are digitally native and thus free from the

Boston ABAA Book Fair

technological limitations of typographic lettering (ie. metal type), and to do so in a series of texts that are chosen because they illuminate potential traits of the human character. The book consists of two components: a bound essay and a portfolio of unbound plates. The essay explores the various technological, artistic, and conceptual ideas behind the plates, and includes a section of notes on the texts and lettering featured in each plate. To emphasize the non-typographic nature of the lettering, the plates will be printed intaglio rather than letterpress. This process allows for extremely vibrant colors, though they are applied quite differently than I have done in the past. Rather than printing multiple colors in overlay to create varying shades, the intaglio plates can be printed in either one or two colors: one color if inked only intaglio or relief, two colors if inked intaglio and relief simultaneously. The two-color prints are extremely labor intensive, so much so that they are impractical to print for the entire edition. So although both the standard and deluxe copies will feature the same texts and lettering, the deluxe copies will have more two-color prints than the standard. The deluxe copies also include a third volume of linoleum cuts based on a series of 18 color studies I painted in anticipation of the two-color plates from the book." [artist statement]

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Deluxe copies are printed on two custom makings of Twinrocker Handmade Paper and bound by Amy Borezo of Shelter Bookworks. Book and portfolio bound in half leather with papers marbled for the edition by Stephen Pittlekow.

Accompanied by a third volume of linoleum cuts printed on a 1923 making of Crown & Sceptre paper, made to the specifications of William Morris. Housed in an innovative two-part box. 20 copies, 3 proofs.

110. **Marihuana Broadside** Weed with Roots in Hell. 1936. First Printing (presumed). Bright and unmarred. Green paper with black ink. Approx. 12x20" Near Fine.. (#9942) \$200.00
*Poster for the reasonably infamous 1936 movie on the perils of weed. There were several iterations of this poster created (and many reproduced), most in color. This version, which appears to be original, is significantly harder to find, in part as it was not as eye catching (and was designed to be pasted up on walls, etc).
"A young girl named Burma attends a beach party with her boyfriend and after she smokes marijuana with a bunch of other girls, she gets pregnant and another girl drowns while skinny dipping in the ocean. Burma and her boyfriend go to work for the pusher in order to make money so they can get married. However, during a drug deal her boyfriend is killed leaving Burma to fend for herself. Burma then becomes a major narcotics pusher in her own right after giving up her baby for adoption."*

111. Mather, Cotton. **On Witchcraft: Being the Wonders of the Invisible World** Library of the Fantastic & Curious. Mount Vernon, NY: Peter Pauper Press, [1950]. First Edition (Reprint). Bound in light blue boards, black lettering in light gray spine and front cover panels; the front cover panel displays an illustration of a scholar and the Devil, in original dust jacket. In near fine condition, some spotting on preface pages, and minor wear to dustjacket in mylar. This small press edition was limited to 1950 copies, with no publishing date listed. 6-1/4" X 9-3/4", 172 pages with reproduced woodcuts. Near Fine in Near Fine Dustjacket. Hardcover. (#10142) \$75.00
This book was first published at Boston in October 1692 and is reprinted with additional matter and old woodcuts. Title page has a woodcut printed in light brown and black as are the approximately 13 woodcuts within the text. "The excessively rare work which is reprinted here is the basic document of the witchcraft hysteria which gripped Salem and Andover, Massachusetts, during 1692 and part of 1693. Mather, a minister, was a believer in witchcraft, and was convinced that Satan was resorting to its use in order to hinder the spread of Christianity in the new land.

112. Mauro, Melanie. **All Disease**. Easton, PA: Heirloom Press, 2018. Limited Edition. Tight, bright, and unmarred. Black quarter leather book with the inkblot lithographs and letterpress printed text from 19th century medical journals; made entirely of handmade cotton rag paper (including watermarks, formed shapes, and pulp painting); sewn on double raised cords and bound in quarter leather with hand-marbled sheets. fo. np. Illus. (b/w plates). Numbered limited edition of 6 copies. Fine. Hardcover. (#9769) \$750.00
"All Disease is an exploration of hysteria in women. Images of inkblots invoke interpretive psychological tests and are paired with images of pelvic bone and language from 18th and early 19th century medical texts. The conclusion presented by the male-dominated voices in the text is that women are bound to irrationality, emotional instability, and insanity on account of the womb."

113. Mauro, Melanie. **Curio**. Easton, PA: Heirloom Press, 2018. Limited Edition. Tight, bright, and unmarred. Full white (alum-tawed) leather binding; letterpress imagery and texts interspersed with lithographs, thermo-chromic screen prints, and handmade paper images; printed on paper handmade by the artist. fo (22x14.5"). Illus. (color and b/w plates). np. Fine. Hardcover. (#9770) \$1,500.00
"Curio is a collection of quotidian objects that speaks to the idea of woman as domestic curator and as weaker vessel. Images of household vases, cups and bowls are paired with inkblots that evoke the trappings of middle-class existence. The text is adapted from the 1868 collection of articles, Modern Women and What Is Said of Them and Kate Chopin's novel, The Awakening." [artist statement]

Boston ABAA Book Fair

114. Mauro, Melanie. (**wagging his finger at her**). Spruce Pine, NC: Melanie Mauro, 2017. Limited Edition. Tight, bright, and unmarred. Grey-green cloth boards, subtle green decorative element. Oblong, 12mo. np. Illus. (color and b/w plates). Numbered limited edition of 16. Fine.. Hardcover. (#9937) \$275.00
"(wagging his finger at her) explores women's domestic roles in the late 19th century through the language of Henrik Ibsen's play, A Doll's House and pastel renderings of domestic objects. The language oscillates between a husband's dialogue to his wife and her inner dialogue. Imagery and text are letterpress printed on cotton and Japanese papers."
[artist statement]
All imagery drawn and printed at Penland School of Crafts by Melanie Mauro in 2017.
115. Mayer, Albert [copyright holder]. **The Book of the Dead**. London: British Museum, [1925]. First Edition. Staplebound (left side) leaves with original pictorial printed cardstock covers. Some minor loose leaves in rear and rusty staples, bump to upper left corner, otherwise a clean copy. Fully illustrated. 23x15 cm, unpagged. Very Good+. Staplebound. (#9950) \$50.00
Facsimile issue of remnant sections of the Book of the Dead papyri housed at the British Museum.
116. 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 on 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]
117. Morisot, Jean. [**Occult Ex Libris**] **Ex Libris for Lili Morisot by Jean Morisot**. c.1940s. Small format printed "occult" ex-libris bookplate for Lili Morisot. Etching design, litho printed, unbound on white paper in blue. Unidentified edition. 10x13cm. Near Fine . (#10015) \$50.00
Dr. Jean Morisot (1899-1967) aka Jean de Sauteval was a French artist known for his erotic and voyeuristic book plate art featuring illustrations of devils, nuns, witches, and provocative sexual scenes. His work is featured in "Les ex-libris erotiques et singuliers du Dr. Jean Morisot." Lili Morisot's ex libris features a young nude witch performing a love spell. Rare blue print on white, normally printed brown ink on tan, with backing board.
118. Mountfort, Anne and Katherine Marshall. **Witch Trot Land**. York, ME: [Weiser Books], 1937. First Edition. Tight, bright, and unmarred. Evidence of water damage, slight staining, otherwise a very good, readable copy. Original gold stapled wrappers with the classic witch on a broom and titled in black on upper cover. Illustrated throughout with woodcuts. 43 pages. This copy is signed by one author on title page. Very Good in Wraps. Staplebound. (#9966) \$125.00
Includes a brief glimpse at the history and lore of a number of towns in York County, Maine including: Kittery, York, Wells & Ogunquit, The Kennebunks, Alfred and "the Berwicks" accompanied by woodcut-like illustrations of various landmarks: famous homes and buildings. The title comes from "Witch Trot Road" which according to local lore is connected to George Burroughs (1652 – 1692), who was the only minister executed for witchcraft during the course of the Salem witch trials and who lived in Wells, Maine.
119. Muggleton, Lodowick. **A True Interpretation of the Witch of Endor Spoken of in the First Book of Samuel, xxviii. chap. beginning at the 11th verse**. London: [Printed by R. Brown; Lodowick Muggleton], 1831. Fourth Edition. Tight, bright, and unmarked. Uncut and untrimmed pages (folded signatures), hand sewn into plain blue paper wrappers. Paper wrappers a little darkened and rubbed at extremities, otherwise clean. Signatures: B-E⁸, F⁴. 8vo. 72 pages. An 1831 reprint of a pamphlet that was first printed in 1724. Very Good+ in Wraps. Original Wraps. (#9537) \$225.00
"A True Interpretation of the Witch of Endor spoken of in The First Book of Samuel, xxviii. chap. beginning at the 11th verse shewing 1. How she and all other witches do beget or produce that Familiar Spirit they deal with, and what a Familiar Spirit is.....2. It is clearly made to appear in this Treatise, that no Spirit can be raised without its body.....3.

Boston ABAA Book Fair

An interpretation of all those Scriptures, that doth seem as if Spirits might go out of Men's bodies when they die, and subsist in some or other without bodies..... Lastly several other things needful for the mind of man to know .."

"An unusual tract by Lodowick Muggleton (1609 - 1698), the English tailor who became a Puritan religious leader and anti-Trinitarian heretic whose religious movement became known as Muggletonianism. Muggleton took virulent exception to the Quakers, was hailed by his followers as a prophet, and was twice convicted of blasphemy. His religious beliefs were at least unorthodox: he is said, for example, to have thought that God had a human body. In this booklet he detailed his thoughts on witches, spirits and various matters." This particular edition is speculated to be a printer's "unsophisticated" copy in paper wrappers before being sent to binder.

One of the more prolific stories of witchcraft lore, The Witch of Endor (also known as the Medium of Endor) was a woman, as reported in Samuel I of the Old Testament of the Bible, chapter 28, verses 3 - 25, who possessed a talisman through which she called up the ghost of the recently deceased prophet Samuel, at the demand of King Saul of Israel for battle purposes. The story of the Witch of Endor has excited the creative imagination through the ages and inspired further embellishment of her practices. Few holdings and unusual.

120. Nin, Anais; Fletcher, Erin (binding). **Delta of Venus [Art Binding]**. New York: Harcourt Brace Jovanovich/Herringbone Bindery, 1977. First Edition/Unique Binding. Tight, bright, and unmarred. Leather spine, finished wood boards, snakeskin tapes, handmade paper endpages, gilt lettering; matching archival case. 8vo. 250pp. Fine in Fine Archival Box. Hardcover. (#8653) \$1,500.00
Walnut veneer boards, Purple Heart veneer onlays, snakeskin tapes, buffalo spine. (from the artist statement)
"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

121. **[Occult Ex Libris] Ex Libris for Ritva Ristolainen**. Finland, c.1960s. Small format printed "occult" ex-libris bookplate for composer, author Ritva Ristolainen. Woodcut design, litho printed, unbound on tan paper in black. Unidentified edition. 10x15cm. Near Fine. (#10017) \$50.00
Ritva Heikkilä was born on January 12, 1920 in Terijoki, Finland as Aira Ritva Ristolainen. She is a writer, known for Mieliroolini (1964), Voimakas kuin meri (1959) and Novellin ja näytelmän mestari (1960). Her ex libris illustrates an angelic figure ascending from a piano with a book to celestial levels. Rare.

122. **Order of the Knights of Pythias memoriam ribbon badges Eureka Lodge No. 48**. Auburn, ME, [early 20th century]. Two linen cloth printed ribbons with silk florets with image of knight, in very good condition. Very Good+. (#9818) \$75.00
Pythian Knighthood had its conception in the exemplification of the life test of true friendship existing between Damon and Pythias. The Knights of Pythias is dedicated to the cause of universal peace and is pledged to the promotion of understanding among men of good will as the surest means of attaining it.
Most are manufactured by The Whitehead & Hoag Co., which was based in Newark, NJ., and patent dates start in the 1890's. These were evidently manufactured for individual lodges or organizations, to be worn at specific functions, perhaps when someone important passed away.

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

124. Osman, Leo S. **Osman's Palmistry Instructor, or Easy Method of Reading Hands A Practical and Original System of Self-Instruction in the Science of Palmistry; whereby Everyone's Character, Past, Present and All Future Affairs of Life Can Be Easily Read; Disease Diagnosed, etc.; Profusely illustrated**. New York: Leo S. Osman, 1899. First Edition. Tight, bright, and unmarred, in excellent condition. Staplebound in original wrappers, np. (one volume), with illustrations. Letterpress. Very Good+. Original Wraps. (#9649) \$225.00
Interesting pamphlet covering naturopathic medicine and palmistry sciences through the "language of the hand." Independent practitioner and healer, Leo Osman promoted sexual and health magnetism, occult forces, and spirit

Boston ABAA Book Fair

aurapathy. A trade not uncommon in the late 19th century occult circles. No other known copies available.

125. Parcero, Tatiana. **Natura et Corporis**. Mexico City: Arts & Graphics with Giovanni Troconi, 2017. Limited Edition. Bright and clean. Black cloth box, unbound contents: 6 archival prints at 30x30 cm; 3 archival prints at 30x60 cm; 1 photo-transfer on Kiri wood at 20x20 cm; 1 Poem by Alberto Roy Sanchez; Contained in folio box, 4to. np. Illus. Numbered limited edition of 20. Fine. (#9877) \$6,500.00

"This lovely portfolio-style artist book with work by Tatiana Parcero includes a striking cross-section of images: 9 prints on photo-paper and a photo-transfer on wood, for a total of 10 works with a poem by Mexican writer, publisher, and educator Alberto Roy Sanchez and certificate. Not only is this a wonderful representation of an established body of work by Parcero, it bridges series, and foreshadows future works.

Most of the work included in the folio is from the artist's established Universus series, which explores the body and its connections to the world through naturalists drawings and broken landscapes in diptych form. It also includes a work on wood; this piece is a link to newer and still evolving series and experimentations, so the folio should prove to be a pinnacle and a pivot piece; it marks a shift in the artist's work and visual investigations.

Yet undefined, the new work seeks to make connections between wood and bone. The artist's choice to work on Kiri (or Paulownia) wood is interesting due to its properties. The Paulownia tree is common across Eastern Asia, and can grow even in poor soil. It is the fastest growing hardwood, but is light, warp-resistant, and won't quickly dull a blade. Nearly every bit of this wood is useful. The wood is commonly used to make trunks or carvings. Charcoal for drawing can be made from its ashes, and powder for fireworks can be made of its sawdust. The artist finds the history of the material interesting, and is intrigued by qualities she sees it has in common with bones." [publisher's statement]

126. Parvus, Albertus Magnus; [Albert le Petit; Albert le Grand; Albertus Magnus]. **Les Secrets Merveilleux de la Magie Naturelle du Petit Albert, tiré de l'ouvrage latin intitulé Alberti parvi Lucii, libellus de mirabilibus naturae arcanis et d'autres écrivains philosophes. Enrichi de figures mystérieuses, d'astrologie, physionomie, etc. etc.** Lyon: Chez les Heritiers de Beringos Fratres, a l'Enseigne d'Agrippa, 1868. Nouvelle édition corrigée & augmentée. Rebound in quarter tan calf and 19th century over contemporary marbled boards/marbled end papers/edging, spine gilt and lettering, raised bands. Tight, bright, and unmarred, in excellent condition. A few minor tears, tip in repair to title page, no foxing to text block. 12 mo., 4 unnumbered pages, 180 pages, frontispiece with [4] folded leaves of plates, illustrations within text, index. Very Good+. Quarter calf. (#9475) \$650.00

The Petit Albert [18th-century grimoire of natural and cabalistic magic] was a mixture of a book of magic and the popular books of secrets from the Renaissance with filled with potions and remedies. The Petit Albert is inspired by the writings of St. Albertus Magnus and represents a phenomenal publishing success in many editions/states. It is a composite or heterogeneous work, and perhaps a bric-a-brac, collecting texts of unequal value written by (or attributed to) various authors; most of these authors are anonymous, but some are notable such as Cardano and Paracelsus. This is a new edition, includes discussions on astrology, talismanic magic, and physiognomy. Has print of St. Veronica as frontispiece.

127. Patler, John. **American National Party "The White Man's Working Party" [Group of eight leaves, including a cover letter signed by John Patler, assassin of Neo-Nazi leader George Lincoln Rockwell]**. New York: American National Party, 1961-1962. Unique/First Printing. Single leaves are in excellent condition; graphics are bright and paper slightly worn, but intact and legible. Existence of other ephemera and correspondence from the American National Party is unknown and scarce. Very Good+/Near Fine. Loose Sheets. (#9018) \$750.00

Small collection of materials from the short-lived white supremacist group, American National Party headed by party leader John Patler and later assassin of Neo-Nazi George Lincoln Rockwell, commander of the American Nazi Party [1958-1967]. The collection of material includes six party generated leaflets, with descriptions below, as well as a typed cover letter signed by John Patler to an interested New Yorker requesting literature. The material itself is an aggregation of promotional literature compiled for inquiries about the American National Party, including "Abolish the Reds" flier [1961]; blank application for membership [1961]; a notice for the New York Division, American National Party street meeting against communism outside a peace conference at St. Nicholas Place [February 1962]; "What Price Peace...?" flier with a political cartoon by John Patler with anti-communist rhetoric, "There can be NO 'peace' while Communism exists!" [February 1962]; a two-sided news clipping compilation photocopied flier with selective articles about John Palter various arrests and hunger strike episode [October 1962]; and a two page photocopied, stapled newsletter "John Palter Answers some important questions about the American National Party" postulating Palter's rampant racist manifesto. The single correspondence letter is a response from John Palter, signed in blue pencil, to Stephen Rover on the official American National Party letterhead with red and black graphics, including the Sun-Wheel Sword logo, also appearing throughout the ephemera. The bottom of the letterhead lists party members: John Patler, National Chairman; Dan Burros, Vice Chairman, Internal Security; E.v. Froreich, Registrar, National Treasurer; R.G. Grandinetti, N.Y. State Chairman, National Organizer; and Paul Dukel, Defense Corps Commander (Party Shock Troops) [January 19, 1962].

Boston ABAA Book Fair

John Patler, additionally served as the American National Party purulent cartoonist and editor, expounding racism to the point of overly zealous propaganda and vehement action-based hate. This translated into a very vocal criticism of American Nazi Party leader George Lincoln Rockwell, and then subsequent assassination of Rockwell by Patler in 1967 who claimed Rockwell's race politics were too "soft." Additionally, Daniel Burros, also a former American Nazi Party follower, also led the New York branch of the KKK until 1965, until it was revealed by the New York Times that he himself was of Jewish descent and within hours of the publication he shot himself. The film "The Believer" is based loosely on the fanatic anti-Semitism of Burros, as a conflicted Jewish neo-Nazi.

128. Pazig, Christianus; Edmund Goldsmid [editor]. **A Treatyse of Magic Incantations; translated from the Latin of Christianus Pazig (circa 1700)** Bibliotheca Curiosa [series]. Edinburgh: Privately Printed, 1886. First English Language Edition. Housed in weathered original French vellum wraps with a few chips to exposed spine, due to aged wraps, otherwise tight, bright and unmarred, and untrimmed text block, an exceptional copy. Small 8vo, 54 pages, with decorative ornamentation. Limited to 275 small-paper copies (75 large-paper copies also printed). Printed by E. & G. Goldsmid. Near Fine in Wraps. Original Wraps. (#9414) \$225.00

A quite scarce iteration from Latin of a series of discussions on magical phrases, words, and incantations. Quotes from the Bible and various other texts including, Bodin's "Demonomania" and the "Archidoxes of Magic" of Paracelsus. The Bibliotheca Curiosa was infamous for republishing texts and speeches of independent scholars and the Order of the Odd Fellows lectures on magical practices. The small editions of these texts are somewhat more desirable, than the larger format versions.

129. Pérez Grobet, Ximena. **Lecturas del Espacio**. Mexico City, 2007. Limited Edition. Tight, bright, and unmarred. Silk screen printing on Japanese paper; red cloth. Square 8vo.

np. Numbered limited edition of 10 copies. Signed by Artist. Fine. Hardcover. (#9873) \$575.00

"There are many images and pictures to which we are exposed daily and which we read about time and space without being aware of this. As a result of this idea, a total of twelve images that are familiar to everyone when they accompanied by their corresponding letters or numbers were selected. Deleting these references causes a shock, the surprise of the recognition, identification and aesthetic appraisal of the "graphic scaffolding" covering the sign. Stripping these indications of their referents and context makes us aware that what we interpret is the space rather than the texts." [artist statement]

130. Pérez Grobet, Ximena. **WORDS**. Barcelona: Nowhereman Press, 2016. Limited Edition. Tight, bright, and unmarred. White paper boards, black ink lettering, printed accordion-fold binding. Binding Poncho Martínez Numbered, limited edition, this being 18 of 30. 8vo. np. Signed by the artist. Fine. Hardcover. (#9258) \$850.00

This book is part of the project "words" of the English group AMBruno. The text is Wallace Stevens' poem 'The House was quiet and the world was warm.' The artist, exploring the premise that words are possible thanks to the space that occupy each letter, breaks the work down letter by letter...maintaining position on each leaf. Unfolding across 26 pages, all iterations of each letter...in order...are printed on a single page. Each letter therein creates its own suggestive landscapes. Elegant and beautiful in its simplicity.

The project was defined by this statement: "Artists' books transform the condition of bookness, and complicate it. In almost every case, attention to the book's visual presence - its objectness - is pronounced, in a manner that embraces elements from painting, sculpture, collage and filmic techniques. Some [...] are made for reading; some for looking; some for touching; many for all three. In content, they range from political statements, to formal meditations, to personal fantasies; they are also visually wild, inscrutable and weird." [Holland Cotter (Introduction) in The Century of Artists' Books (Joanne Drucker, 2004)]

131. Perkins, Michael [Gatewood, Charles]. **A Pillow Book**. Michael Perkins, nd. Unique. Minor wear, a handful of minor creases on tipped in plates, else tight, bright, and unmarred. Kraft paper wrapper, photo onlay, handwritten inscription and title page, tipped in clipping/photographs/ephemera. 8vo. np. Illus. (color and b/w plates). Near Fine. Hardcover. (#8116) \$4,500.00

A superb and sumptuous handmade book by Michael Perkins. Perkins, an English professor and novelist, was the author of the million-copy bestselling novelization of Deep Throat (noted as among the first pornographic films to feature a plot, character development, and relatively high production standards). He also wrote the weekly book reviews in Screw magazine. This volume was made for and inscribed to Charles Gatewood, with "to C from M" on the front cover (a letter from Gatewood will be provided to this effect). The photographic onlay at the front is the Gatewood photograph of 'Daisy'. Gatewood is the premier photographer of the sexual underground, from extreme fetishists to modern primitives. The 254 unnumbered pages (6 blank) have been richly illustrated with pornographic images (images and cartoons from newspaper and magazines) together with original photographs. Also included is an invite for the premier issue party for 'Porn Free'. Michael Perkins has been at the forefront of serious American erotic writing for

Boston ABAA Book Fair

four decades and is recognized as the world's leading expert on modern erotic literature. A superb item linking two of the great chroniclers of the sex industry.

132. Pinzon, Dulce. **The Real Story of the Superheroes.** Mexico City, 2018. Limited Edition. Tight, bright, and unmarred. Blue cloth boards, 12 tipped-in photographs (archival digital prints). Numbered limited edition of 20. Fine in Fine Archival Box. Hardcover. (#9874) \$7,500.00

"After September 11, the notion of the "hero" began to rear its head in the public consciousness more and more frequently. The notion served a necessity in a time of national and global crisis to acknowledge those who showed extraordinary courage or determination in the face of danger, sometimes even sacrificing their lives in an attempt to save others. However, in the whirlwind of journalism surrounding these deservedly front-page disasters and emergencies, it is easy to take for granted the heroes who sacrifice immeasurable life and labor in their day to day lives for the good of others, but do so in a somewhat less spectacular setting.

The Mexican immigrant worker in New York is a perfect example of the hero who has gone unnoticed. It is common for a Mexican worker in New York to work extraordinary hours in extreme conditions for very low wages which are saved at great cost and sacrifice and sent to families and communities in Mexico who rely on them to survive.

The Mexican economy has quietly become dependent on the money sent from workers in the US. Conversely, the US economy has quietly become dependent on the labor of Mexican immigrants. Along with the depth of their sacrifice, it is the quietness of this dependence which makes Mexican immigrant workers a subject of interest. The principal objective of this series is to pay homage to these brave and determined men and women that somehow manage, without the help of any supernatural power, to withstand extreme conditions of labor in order to help their families and communities survive and prosper. This project consists of 20 color photographs of Mexican and Latino immigrants dressed in the costumes of popular American and Mexican superheroes. Each photo pictures the worker/superhero in their work environment, and is accompanied by a short text including the worker's name, their hometown, the number of years they have been working in New York, and the amount of money they send to their families each week." [publishers statement]

Dulce Pinzón (born 1974) is a Mexican artist currently living in Brooklyn, New York, U.S. Her work is influenced by feelings of nostalgia, questions of identity, and political and cultural frustrations. The goal that she pursues through her art activism is cultural consumption, customization, and intervention. Some of her projects are: "Viviendo En El Gabacho", "Loteria", "Multiracial", and "Real Stories of Superheroes." Her work has been published and exhibited in Mexico, the United States, Australia, Argentina, and Europe.

133. Rafalski, Julie; Henningham, David; Deans, Tahu. **The nth Convention (second edition).** London: Henningham Family Press, 2009. Limited Edition. Tight, bright, and unmarred. Color printed wraps, screenprinted images, complex structure, blue cloth slipcase. Square 8vo. np [27pp]. Illus. (color plates). Numbered limited edition of 30. Fine in Fine Slipcase. Original Wraps. (#9427) \$750.00

"Julie Rafalski, Tahu Deans and David Henningham re-enacted Cold War psychic drawing experiments in a Leipzig building that had formerly housed an East German supercomputer. They also reconstructed the computer as a set to be reconfigured and photographed. These pictures, films, drawings and transcripts make up the content of this book. Operating like the distinct CMYK dots that merge optically to form a full-colour picture, the artists have worked together to take the viewer through corridor spaces, doctored photographs, and a psychic spying apparatus redolent of the building itself. Not every page is accessible without the use of a knife. The books are editioned using a vector-based system so that each book is assigned a non-hierarchical relationship to the others." [from the publisher]

134. Randall, Karen. **The Leyden Jar Project.** Northampton, MA: Propolis Press, 2017. Limited Edition. The sculptural book is housed in a clamshell box measuring 7.5 by 9 by 16. Beneath a panel in the box are additional items: a solar panel and a transformer cable which can both be used to recharge the Leyden Jar Project's battery. At last but not at all least, the Project includes an extended essay presented in a more traditional book format, written by Karen Pava Randall detailing the birth of the Leyden Jar, explaining what a dielectric is, and surveying the Leyden Jar's role in the discovery of the laws of physics. The Biography of the Leyden Jar is 90 pages long, letterpress printed, and hand-bound. Fine. Sculptural. (#9263) \$7,500.00

"The Leyden Jar Project is an interactive book sculpture by Karen Pava Randall with accompanying poetry by Cole Swensen, celebrating the history of early electrical experimentation from the discovery of the Leyden Jar in 1745 to modern times.

The sculptural book object is made up of twelve hand blown Leyden Jars which function as pages for Swensen's poems. These gilded Leyden Jars are mounted on three shelves of an acrylic box. Copper foil beneath the gold leaf connects each of the jars to an Arduino microprocessor (a sort of mini-computer) in the compartment below the bottom shelf. By touching a jar, the reader sends an electronic request to the microprocessor to play a particular recording of Swenson's voice. There are 36 poems in all relating to the history of the Leyden Jar.

The Leyden Jar is the earliest form of a capacitor, a device which stores electrical energy. Capacitors are found in most

Boston ABAA Book Fair

(if not all) modern electronic circuits. You can make a Leyden Jar very simply. Cover the inside and outside walls of a glass or plastic jar with aluminum or copper foil. The classic Leyden Jar has a lid with a metal rod protruding from the top; a chain attached to the bottom of the rod connects to the foil on the inner wall. A Leyden Jar is charged by connecting either the outer layer of foil or the rod to a source of electricity and discharged by simultaneously touching the outer layer and the rod, thus creating a conductive path between the two layers of foil.

During the eighteenth century, experimenters charged their Leyden Jars by generating electricity from friction; sometimes very simply by rubbing a piece of amber or glass, but they also used more elaborate mechanical devices with hand-cranks that increased the speed of at which a glass globe could be rubbed. Famously, Benjamin Franklin proposed a more dangerous alternative means of collecting electricity: capturing lightning with a Leyden Jar. Franklin's French colleagues successfully proved his theory, drawing lightning down from the heavens through a long rod into a Leyden Jar, providing evidence that lightning was indeed a form of electricity, and thereby immortalizing Franklin in the pantheon of scientific luminaries. The text within this printed book offers a prose history of the Leyden Jar's discovery and its central role in the evolution of modern physics and radio technology." [artist statement]

135. Roger, Jean, curé de Fontcouverte Abbé (Abbott of Fontcouverte). **Le Vulgarisateur de l'Astronomie [The 'Popularizer' of Astronomy]**. [Fontcouverte-Aude par Moux, France], 1883-1899. Unique. Handwritten manuscript in brown ink bound in unsophisticated boards, (journal binding). Significantly loose pages and back boards, front end paper torn with visible damage, otherwise with minimal discoloration and foxing, the integrity of the text is unmarred. 18x24cm., 4to, IV, 72 pages with a movable planisphere made of wood and paper mounted on back board. Includes 5 drawings of instruments and 43 smaller drawings of celestial constellations, multiple tipped in leaves. In French. Very Good. Boards. (#9925) \$3,250.00

Jean Roger, Abbot of Fontcouverte, (19th century) known mostly by his writings on St. John Francis Régis, the canonized Jesuit priest of the 16th-17th century. Roger published "Nouveau manuel du pèlerin au berceau et au tombeau de S. Jean-François Régis," essentially a manual of the walking paths following the pilgrimages of St. Régis. It seems Roger became interested in elementary sciences later in his life and produced this unpublished illustrated scientific manuscript on astronomy with a self-constructed movable planisphere.

He is cited in the "Comptes rendus hebdomadaires des séances de l'Académie des Sciences" committee meeting minutes around 1885, suggesting he had submitted materials for review of his astronomy lectures or perhaps forthcoming publication.

The "Vulgarisateur de l'astronomie" manuscript or rather a simplified analysis of basic astronomical concepts is divided into various chapters with a preliminary preface and exemplary explanation of the Universe. The first chapter is on the Earth, following with Chapter 2: The Moon; Chapter 3: The Sun; Chapter 4: The Planets; Chapter 5: Comets; Chapter 6: Stars (Galaxies), Meteors (Meteorites); Chapter 7: Zodiac and Constellations; Chapter 8: Stars; Chapter 9: Instruments (Telescope); Chapter 10 (sic): Moveable planisphere; Table of contents.

The manuscript is heavily annotated and well-cited, Roger includes tipped in mimeograph produced sources, some with reference dates of the late 19th century, alluding that this research was a working manuscript for a possible forthcoming publication. Roger was careful and detailed in his illustrations of telescopes, constellation groupings, and diagrams. The most exceptional element to the manuscript is the working planisphere on the back board. A "planisphere is a star chart analog computing instrument in the form of two adjustable disks that rotate on a common pivot. It can be adjusted to display the visible stars for any time and date." It is an analog instrument constructed for teaching how to recognize stars and constellations. Roger's instrument is similar to contemporary devices, although utilizes a string attached to a pin as the pivot point instead of two discs. Around the center of the star chart are illustrations of planets, eclipses, nebula, comets, and star clusters. An exemplary specimen of independent science scholarship and teaching devices constructed for novice astronomers and learning scientists.

136. Rose, Alan (supporting text by O'Rourke, P.J.). **Three Illustrations [Original Art]: Boyhood Pensions Realized as Aircraft and Spacecraft** (set of three illustrations). New York: Alan Rose/National Lampoon, circa 1977. Spot of tape ghosting on one board, else bright and clean. Pen, ink and watercolor on board. All approximately 9"x14". Color illustrations. Fine. (#3058) \$2,500.00

These three illustrations supported an article by P.J. O'Rourke in the National Lampoon (circa '76-77). This was from the "Conspiracy Issue". The pensions had to do with the Air Forces' secret weapons, which curiously resembled ball point pens. The artist suggests it was supposed to "remind certain males of their 14 year-old, bored classroom fantasies." A truly exceptional collection of images. Signatures/personalization by both Rose and O'Rourke available.

137. Ryan, Marah Ellis. **The Druid Path; decorated by Will Vreeland**. Chicago, IL: A.C. McClurg & Co., 1917. First Edition. Tight, bright, and unmarred, an exceptional copy. Some wear to extremities, however text is clean and

Boston ABAA Book Fair

unmarked, no evidence of foxing. Dark green pebbled cloth boards with Celtic design on cover and gilt titles, untrimmed edges. Illustration on endpapers of landscape with a Stonehenge-like rock monument. Page headings and some section breaks within each story are also decorated with Celtic designs in green colored ink, taken from the Book of Kells. 8vo, 321 pages with ornamentations. No dustjacket. Very Good+. Hardcover. (#9647) \$125.00
Six stories of Ancient Ireland. Music for the book was arranged by Geraldine G. Saltzberg. Marah Ellis Ryan published "The Druid Path" later in her life, after a slew of romantic Western novels of Native American life and romance in the Southwest and Mexico. Although, mainly written for white audiences, Ryan actively supported and advocated for human rights for First Nations, including Hopi and Cherokee tribal bands.

138. Sade [François Alphonse Donatien Marquis de]; Esposito, Giani (illus); Sheats, Sonya (binder). **Oeuvres: Justine Ou Les Malheurs De La Vertu, Dialogue Entre Un Pretre et Un Moribond, Eugenie De Franval, Idee Sur Les Romans, L'auteur Des Crimes De L'amour a Villeterque Folliculaire.** 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)

139. Sanders, Bernie; F.; Feinstein, Samuel (binder). **Our Revolution, A Future to Believe [Art Binding].** New York: St. Martin's Press, 2016. First Edition. Tight, bright, and unmarred. Full brown leather binding, in blind lettering and decorative elements, '27' at the heel of spine (the average donation amount). 8vo. 450pp. Illus. (color and b/w plates). Fine in Fine Archival Box. Hardcover. (#9277) \$1,400.00
"I don't often get to touch on politics in my line of work. Bernie Sanders is an inspiration, not only in his message, not only backing up his standpoints with policy, but is, and has been, fighting for the people his entire career. As a person who lives in constant pain, and whose healthcare costs reflect that, his stance on health insurance as a human right resonates greatly with me. This book follows his campaign trail and puts forth the ideals he ran on: income equality, health care for all, higher education as a human right, racial justice, environmental justice, criminal justice reform, immigration reform, getting money out of politics, truth, love, compassion, and solidarity, among many others--and their implementation. I chose to do a utilitarian binding on this: no gold, nothing flashy, a simple arts-and-crafts design tooled in blind, done quickly but with elegance. The endpapers are plain, they don't need to be fancy. "A Future to Believe In" was Bernie's campaign message, and "The Struggle Continues" is the progressive answer to any election, any vote, or any compromise, win or lose—the struggle continues. And, of course, he ran a campaign without super PACs, with an average campaign donation of \$27, the number used where one would find a volume number or a date." [artist statement]

140. 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]

141. [Scheibel, Johann]. **The Sixth and Seventh Books of Moses; Moses' Magical Spirit—Art** Known as the Wonderful Arts of the Old Wise Hebrews, taken from the Mosaic Books of the Cabala and the Talmud, for the good of mankind. [New York]: [Empire Publishing], [1934]. Reprint. Bound in original wrappers, staplebound on newsprint, in very good original condition, slight wear to wrappers, despite age and paper quality. With numerous engravings, "translated from the German, word for word, according to old writings." Two volumes in one, 64, 129 pages with illustrations. Copy has former owner anathema (curse) written on front inside wrapper and dated. Very Good+ in

Boston ABAA Book Fair

Wraps. Original Wraps. (#10168) \$225.00

"The Sixth and Seventh Books of Moses is an 18th or 19th century magical text allegedly written by Moses, and passed down as hidden (or lost) books of the Five Books of Moses or Pentateuch. A grimoire, a text of magical incantations and seals, it purports to instruct the reader in the spells used to create the miracles portrayed in the Christian Bible. The work was printed with annexes or reputed Talmudic magic names, words and incantation, many taken from Christian biblical passages. It shows diagrams of "Seals": magical drawings accompanied by incantations intended to perform tasks from controlling weather or people, to contacting the dead or Christian religious figures. Copies have been traced to 18th century German pamphlets, but an 1849 printing, aided by the appearance of the popular press in the 19th century, spread copies through Germany and Northern Europe, to German immigrants in the United States, to the African American South and Caribbean, and Anglophone West Africa. It influenced European Occult Spiritualism, as well as popular religious movements in the American South (Hoodoo), the Caribbean (Rastafarian), and West Africa..."--Web Reprinted in many iterations, the copies from the 1930s as this one are cheap reproductions, accessible for curious readers and occult students alike. One of the most popular occult appropriations and the basis for most of the Occult Revivalists of the 19th-20th century. Supposedly, authored by Johann Gottfried Scheibel, a German theologian and a leader of the Old Lutherans.

142. [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.

143. Schwartz, Tim. **Data Transmissions.** San Francisco, CA. Limited Edition. Bright and unmarred. A suite of seven letterpress and linoleum cut prints on French paper, letterpress title sheet by Erin Fong, single tray two door box covered Joanna English buckram and grey brilliantia, foil stamped in brown. fo. np. Numbered limited edition of 12. Fine in Fine Archival Box. Hardcover. (#9882) \$2,500.00

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

144. 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.

145. **The Secrets of Clairvoyance and How to Become an Operator** Mesmerism and Psychology and How to Become a Mesmerizer and Psychologist. New York: M. Young, [1884]. First Edition. Tight, bright, and unmarred. Chipped edges, folds, otherwise a good copy. Pamphlet printed on marginal paper. Very Good in Wraps. Original Wraps. (#9816) \$100.00

Late 19th century pamphlet on the practice of mesmerization and psychological clairvoyance. Typical of the time period for Victorian parlour games and practice.

146. **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 scholars of Sherlock Holmes and Dr. John Watson. Most of the publications are two-fold, stapled booklets. The entire

Boston ABAA Book Fair

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].

147. 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.** Part I. An Enquiry into, and Defense of, Astrology...Part II. Examples for acquiring a Practical Knowledge of Astrology...Part III. Meteorological Astrology defined and explained...Part IV. The Distinction between Astrology and the Diabolical Practice of Exorcism... London: Printed for the author; sold by C. Stalker, c.1790-1792. Revised edition. Tight, bright, and unmarred. Rebound in quarter calf over marbled boards, 1 volume (x; 1126 pages + index) in fine condition. Fresh endpapers, the text and plates are clean, with mild foxing and trimmed edges, a few pages with basic repairs, small tears, otherwise an excellent text block specimen. Large quartos in four 'parts' bound in one volume, 29 unnumbered leaves of plates, each part with individual title pages. Numerous tables, diagrams, and illustrations in text. Text is complete and collated with all plates present. Fine. Quarter calf. (#9548) \$6,500.00

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

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

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

One reasoning for the aggregation is as follows, these volumes were bound later, however, they were published and issued by Sibly before his death. These states (imprints) are quite rare. The majority of the volumes are issued and compiled posthumously (after 1800). Under variant titles, Sibly discusses details of magical procedure, and an account of the spirit world derived from Reginald Scot, in the 1665 edition of Discoverie of Witchcraft and recollects an encounter with "higher life forms" in Part IV (1122-1123). A strange, wonderful, and comprehension occult tome, and should be regarded as one of the most important occult texts on scientific and medical astrology of the 18th century.

Issued as such: [Part 1, 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

Boston ABAA Book Fair

Magical Knife" and Edward Kelly, a magician in the act of invoking the spirit of a deceased person." Also several pages are annotated with astrological symbols.

148. Simpson, James [text]; Trant, Carolyn [art]. **The Untenanted Room.** London: Parvenu Press, 2018. Limited Edition. Tight, bright, and unmarred. Black leather spine, textured cloth boards, black endpages. fo. np. Illus. (colored and handcolored plates). Fine. Hardcover. (#9578) \$6,500.00

"These books I am printing are trying to combine being painted and printed; I always print like a painter anyway – the blocks are just another way of getting colour and image onto the paper – and each book, of a very small edition will be slightly different.

I want it to be quite rough and immediate, not pretty at all – I am not sure my skills stretch to tragedy so rough and raw will have to do....

The text flickers between current events and concerns, structured around the medieval story of Perceval, The Holy Fool, and yes – The Ruin. I am trying to mirror the metaphors of the writing with the way I print – shreds of allusions and references in the imagery, cut shapes. Fragmented printing styles. The covers, if I ever get them dry in time, are trying to gather up and meld some of the whirling detritus of the world, both natural and man made – and compact it into a surface; I did this once for a unique volume, The Artists Book, done for a Millennium exhibition in 2000, which is now in the USA and I never took a photo of the cover, so it is an idea revisited from memory nearly two decades on.

'Current events and concerns' are the perennial ones – man's inhumanity to man and the continual degradation of the planet. The first image is of an unspecified bombed building, in the Middle East maybe; later bodies hang like meat from the trees, the woodcuts try to flicker like TV screens, dead birds are strung up, trees look blasted. But art ultimately makes things look aesthetic, cosy: I try to be raw but pages inevitably become cooked – our conscience and consciousness makes things acceptable so that we can carry on. I hope this is an angry book all the same." [artist statement]

149. 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.

150. **Skull & Bones MSS Letters.** [?Chicago, IL?], 1882. Original mss. Tidemarks, light even toning, paper tape remains at rear, else clean. Cream paper, black in boarder and illustration, includes mms sheet that was framed with letters (see below). Approx. 5"x6". Illus. (b/w plate). Good+. (#10002) \$1,500.00

Two letters, dated 9/13/1882 and 9/30/1882, in which "Oconomowoc Grand High Muck" informs "Brother Wappahoneta" of the (a 'Red Fire' member) that it has come to his attention that BW had "not been living up to his oath". The first letter ends with the warning, "Remember you are watched, so beware." The second letter, on Skull and Bones letterhead (with "Death to the Betrayer" written on the forehead of the skull), that since the prior letter, BW had "boasted in public some of [the club's] secrets." The Grand High Muck then "pronounce[s] on you the death sentence" and lets him know that the "Avenger" is tracking him. The second letter is signed by the Grand High Muck and countersigned by Running Water, Prime Minister.

The letters were framed and, when removed from the frame, a third sheet, "Pedigree of Scotch Collie" was found behind the letters. It appears to track the litters of Shep and Prince...why it was concealed behind the letters is unknown. Oconomowoc is a city in Waukesha County, Wisconsin, (derived from Coo-no-mo-wauk, the Potawatomi term for "waterfall"). Wapakoneta is a city in and the county seat of Auglaize County, Ohio.

Skull and Bones ephemera is uncommon to the market and this is a particularly pleasing pair of letters.

151. **Small collection of late 19th century photographs of mother and child, [post-mortem] tintypes.** Late 19th

Boston ABAA Book Fair

century. Collection of three black and white photographs featuring mother and child. Two are handcolored tintypes, one with blindstamped paper frame and the other loose. The other photograph is a silver gelatin in a paper frame holder. All in very good condition, with some age wear. Very Good+. (#9888) \$100.00

These photographs are typical examples of Victorian photography. It is extremely difficult to judge whether or not the images are of post-mortem children. Some were obvious, some were not, as the photography sessions were staged to capture final moments. However, many parents did find reason, if they were wealthy enough to do so, to take photographs of their children, infants especially. Regardless, the collection is a wonderful example of mother and child vernacular photography.

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

152. Snoop, Fabius Zachary. **From the Monotremes to the Madonna: a Study of the Breast in Culture and Religion.** London: John Bale, Sons & Danielsson, Ltd, 1928. First Edition. Bound in blue cloth boards with black titling in excellent original dust jacket. Little to no wear, some toning and wear to dust jacket, and text edge, otherwise superb. 143 pages with index. Very Good in Very Good Dustjacket. Hardcover. (#10162) \$125.00
A scarce, cultural and mythological study of the female breast. An almost romantic celebration of the female form: "The breast is the last word in anatomical motherhood. It is the pinnacle of maternity. In evolution experiments with regard to position were attempted, with regard to number, with regard to size, until finally, with the emergence of Eve and her pair of pectoral breasts, the morning stars sang together and all the sons of God shouted for joy."

153. Steinbeck, John; Holland, Kate (binder). **The Grapes of Wrath [Art Binding].** New York: The Viking Press, 1939. First Edition. Tight, bright, and unmarred. Full brown goatskin split with reverse offset printing and applied gold, double hinged boards with aperture through to gilded Japanese tissue endpapers, sprinkled with acrylic ink and neon orange carspray and laminated to Griffen Mill Early Wove Cream 80gsm handmade paper, printed alum tawed goatskin doublures with graphite and boot polish, graphite edges with watercolour, hand sewn silk endbands. 8vo. Fine in Fine Archival Box. Hardcover. (#9862) \$4,000.00

"Inside front cover: Dorothea Lange – Dust bowl refugee woman washing clothes in a camp for migrant workers near Calipatria, Imperial Valley, California, 1937.

By kind permission of Granger Historical Picture Archive.

Inside back cover: Matt Black – Dust to Dust. A mother does laundry. Kerman, California. 2005. By kind permission of Matt Black, through Magnum Photos.

A split was chosen as the covering material to honour the Joads – a family who would surely embrace the "waste not, want not" ethic through economic necessity. The cover depicts old Route 66, approaching the mountains, as driven by the Joad family on their way from Oklahoma to the dream that is fruit picking in California. A golden, orange sun sets beyond the mountains that open out to form a barrier, a veritable wall, that they must overcome to reach the promise of untold riches. But beyond the mountains/wall reality hits. "Watch the mountains of oranges slop down to a putrefying ooze." And yet who is keeping the show on the road, keeping hope alive, as much today as then, but the mother, embodied in the novel by Rose of Sharon breast feeding a dying man, but captured on film by Dorothea Lange and Matt Black. Wrath, ripening like grapes on the vine, between the have-nots and the haves, plays as great a part still."

[Artist Statement]

Kate Holland is a multi award winning bookbinder, specialising in contemporary fine bindings to commission or for exhibition. She uses traditional materials and techniques to produce a unique, modern binding that reflects the text, illustrations and typeface of the book.

She is a Fellow of Designer Bookbinders, one of the foremost societies dedicated to the craft of fine bookbinding. She has books in the British, Bodleian and Yale University Libraries as well as many public and private collections internationally.

154. Strand, Randi Annie. **Arabesk 9.** Norway: Randi Strand, 2014. Limited Edition. Tight, bright, and unmarred. Black stiff board, black cloth spine, Japanese string binding, relief prints (hand printed, using hand cut stencils), on 11-12 gram Japanese paper. Oblong fo. np (each iteration has 4 to 7 sheets). Illus. (color plates). Numbered limited edition, this being 1 of 3 copies. Fine. Hardcover. (#10193) \$1,500.00

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

"The paper is translucent, soft, airy, and completely silent. Quick movements of the papers is physically impossible.

Boston ABAA Book Fair

Each sheet has one visual element, a shape which is mirrored as you turn the page. The fragile paper is printed with motives developed from Arabic ornamentation. This expression was originally created out of mathematics and geometry, to avoid imagery that might lead to idolatry. I wanted to combine the book as a system, with this geometry to see what that could bring. I find it fascinating how the images switch between flat and spatial," and that despite the strict patterns, associations may vary and go towards modernism, the oriental, and paradoxically also towards figuration. The transparency causes overlaps between the pages that create new shapes and new colors. The sheets melt together in a way which makes it almost impossible for the reader to predict the next sheet's exact pattern and color, or to remember precisely the last motif. It plays with the illusions of form, color, space and order. The image is transformed with each turn of a page and becomes ephemeral. A book starts to exist the moment its pages are turned. Since the book is a media of intimacy, presence and touch, haptic communication inevitably establishes meaning in itself, a communication which invariably will be in some kind of relation to the mental content. It is an arena where perception and thinking operate together, it might also bring awareness of your own perception. Books have been holy objects for many different reasons. The fragility of the paper and the actions necessary, may add a ritualistic element to the act of reading. I see the reader' act as a performance, a slow motion ballet. In a materialistic culture of mass consumption and noisy, offensive expressions, I find it appropriate to react by focussing on tranquility, care, and consideration. Like mandalas, which often are written in sand to be washed away, I have tried to create a space for a contemplative experience, displaying the ever changing character and relativity of existence, where different elements always are colored and influenced by their surroundings." [Artist statement]
Randi Annie Strand, visual artist, born in Norway 1962. Lives in Oslo. MA from Bergen Academy of Art and Design (92). Language, signs and sensory experiences are central elements in her works. Her ideas has been realised through different media and techniques.

155. Strand, Randi Annie. **DEN STØRSTE FORM HAR INGEN KONTUR // THE BIGGEST FORM HAS NO CONTOUR.** Norway, 2012. Limited Edition. Bright and clean. Braille, embossing, digital print; spiral bound, printed by hand from cliché plates. 4to. np. Fine. Hardcover. (#9878) \$1,200.00

"This is a unique, handmade art book with tactile images in relief. With your hands you can explore the relationship between form, sense and content. The book consists of 7 pictures, as well as the short story "On Exactitude in Science" by Jorge Luis Borges. The text must be read with your hands. For both sighted and visually impaired people." [artist statement] Selected to KALEID editions 2016.

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

156. Strand, Randi Annie. **Pangea.** Norway, 2012. Limited Edition. Tight, bright, and unmarred. Braille, embossing, digital print; spiral bound, printed by hand from cliché plates. 4to. np. Numbered limited edition, this being 22 of 50 copies. Signed by the artist. Fine. Hardcover. (#10192) \$450.00

Using the same technique as explored in The Biggest Form, but smaller, more abstract, and with the Braille written words – on the last page written in brown color. Braille reads Pangea – parts - changes – minds – moves.

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

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

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

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

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

158. Sweeney, Bobbie; Yockey Sprague, Susan [illus]; Fletcher, Erin [binding]. **Rookwood [Miniature Design Binding].** Cincinnati, OH: Mosaic Press, 1983/2016. Unique. Tight, bright, and unmarred. Stone Veneer Dorfner Binding; spine covered in light grey buffalo skin; stone veneer covered boards with veneer and handmade paper tabs;

Boston ABAA Book Fair

sewn on snakeskin tapes; novasuède fly leaf made to handmade Katie MacGregor paper; leather wrapped endbands; sprinkled edges in the rough. Book housed in a dark grey buffalo skin clamshell box with a light grey buffalo skin back-pared onlay; trays covered in handmade Katie MacGregor paper and lined with Novasuède; box stamped in light grey foil with book title. 32mo [7.7x5.7x1.2cm]. Illus. (color plates). Fine in Fine Archival Box. Hardcover.

(#9763)

\$750.00

"This miniature is about Rookwood Pottery, a studio founded in 1880 by Maria Longworth Nichols, who fell in love with the Arts and Crafts Movement. Nichols desired to bring these European and Oriental designs to America. Throughout its run, Rookwood became known for several styles of design, glazes and unique shapes. I choose to bind this book with stone veneer in the hopes that it would capture the textures and feel of decorated pottery. The assemblage of petals made from wood veneer and handmade paper are pulled from one of the vase designs illustrated in the text. The box is adorned with the famous R-P monogram, which was adopted in 1886 as the studio's identifying mark. A single flame was added for each year after 1886, thus the box denotes the year 1887." [artist statement]

159. Swift, Jonathan; O'Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal.** Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Halfbound, black leather spine and foreedge, red leather spine label, gilt lettering, marbled paper boards, printed in red and black ink; matching drop-spine archival box with inlaid Irish porcelain. Imperial folio. 64pp. Illus. (b/w plates). Lettered limited edition, this being IJK. [N.B. there are 4 additional copies, i-iv, hors de commerce. Deluxe copies, 1-5, are each in a unique binding reflecting an issue confronting modern Ireland (homelessness, abortion rights, direct provision, religious persecution, and affordable housing) in "hand dyed alum tawed goatskin with reverse offset printed inlays and red calfskin borders, 22c gold hand lettered title, red handmade paper doublures with blind tooling, distressed silver endpapers with 23.5c gold leaf highlights, graphite top edge, red calfskin headbands" by Kate Holland and including an additional portfolio containing a full suite of the lithographs and a full suite of the poems. Fine in Fine Archival Box. Hardcover.

(#9425)

\$7,500.00

"This publishing of A Modest Proposal was produced to mark the 350th anniversary of the birth of Jonathan Swift in 1667. First printed in 1729 by Sarah Harding 'on the Blind Key', Dublin. Designed, typeset and letterpress printed by Jamie Murphy with much grateful assistance from Niamh McNally, Sarah O'Neill and Phelim McGovern. The type employed is 22 point Monotype Caslon, an interesting cut quite close in character to William Caslon's 'Roman and Italick' types of the late 1720s. The type was originally cast into founts by Neil Winter at The Whittington Press from matrices acquired from the Oxford University Press. The book was printed on a Western style Double Crown proofing press at Distillers Press, NCAD, Dublin. Andrew Carpenter has introduced the edition. Jessica Traynor has supplied nine new poems in response to the original text. David O'Kane has scratched the ten illustrations which have been editioned from lithographic stones by Michael Timmins at his workshop in Stoneybatter. The book has been printed on 250gsm mouldmade paper from the Zerkall Mill, Hürtgenwald, Germany, supplied by John Purcell, London. Based in Wiltshire, UK, Jemma Lewis has designed and produced the marbled papers based on marble patterns found at St. Patrick's Cathedral where Swift was once Dean. Eleanor Swan has produced the porcelain inserts for the standard copies at her studio on the grounds of Russborough House, Co. Wicklow." (Publisher statement)

160. **Third Reich era Obersalzberg / Berghof / Kehlsteinhaus [Eagle's Nest] souvenir photography album.**

[Bavaria, Berchtesgaden, Germany], [1937-1950]. Unique. Tight, bright, and unmarred. Bound in faux marbled paper boards and cloth tape includes black and white photographs mounted on cardstock. Approximately 18 leaves of silver gelatin photographs (approximately 25 black and white, 1 panorama) separated with glassine. Appears a few leaves removed. No visible damage, photographs crisp and clear. Inscribed: "Souvenir shop, L. Schmitz, Obersalzberg" on rear endpaper. Very Good+. Original Wraps. (#9613)

\$350.00

Obersalzberg is a mountainside retreat situated above the market town of Berchtesgaden in Bavaria, Germany. It is best known as the site of Adolf Hitler's former mountain residence, the Berghof, and of the mountaintop Kehlsteinhaus, popularly known as the "Eagle's Nest". All of the Nazi buildings in the complex (Berghof) were demolished in the 1950s.

The album features 'The Berghof' which was Adolf Hitler's home in the Obersalzberg where he spent more time than anywhere else during World War II. Rebuilt, much expanded and renamed in 1935, the Berghof was Hitler's vacation residence for ten years. In late April 1945, the house was damaged by British aerial bombs, set on fire by retreating SS troops in early May, and looted after Allied troops reached the area. Images includes interior and exterior views before and after the raids.

The album also includes images of The Kehlsteinhaus (known as the Eagle's Nest) erected atop the summit of the Kehlstein, a rocky outcrop that rises above the Obersalzberg near the town of Berchtesgaden. It was used exclusively by

Boston ABAA Book Fair

members of the Nazi Party for government and social meetings. It was also damaged in 1945. Photographs include interior views, as well as the mountain entrance accessible by elevator. Lastly the album includes a few images of Carinhall, the country residence of Hermann Göring, exterior and interior; the Platterhof Hotel, and SS Barracks complex both after restoration in 1941 and post-war damage and ruin. The Eagle's Nest is currently open for historical documentation purposes.

161. **Three Semi-Erotic Business Cards [Proto-Tart Cards]**. np [possibly Vancouver], nd [circa 1970]. Bright and clean. Light beige paper, brown printed ink, black fountain pen ink. 2x3.5". Fine. (#9796) \$100.00
Interesting small set of 'proto-tart cards'. Each has a different image (corset clad woman in recline in her boudoir; leggy woman swinging with a champagne glass in hand, nude woman dancing with a bear). Mss appears to be street address and phone number.

162. [Tim Burton] [Walt Disney Studios] Dore, Gustave [illus]. **The Adventures of Baron Munchausen**. De Luxe Editions, nd [circa 1935]. First Edition Thus. Moderate shelf/edge wear, closed splits at hinges, library marks, pocket and label typed in, else tight, bright, and unmarred. Quarterbound, green cloth spine, beige textured cloth boards, gilt lettering and decorative elements, black ink labels. 8vo. 206pp. Ephemera laid in. Good+. Hardcover. (#9659) \$750.00
Anon, but written by Rudolf Erich Raspe. Wonderfully illustrated by Dore. This copy was part of the "Library of the Walt Disney Studios." According to the library card in the front pocket, it was first taken out in 1945 by famed writer/ animator Ray Patin. Thirteen other's took it out before it was withdrawn, all in handwritten signature (except one, typed), many quite notable. Of particular interest and note is the last...in 1980, a young Tim Burton took it out while he was at Disney on an internship. As a student at CalArts, Burton made the shorts Stalk of the Celery Monster which caught the attention of Disney and he was invited as an intern, working on The Fox and the Hound, The Black Cauldron, and Tron.

163. **Two photographic tobacco cards of female theatre performers**. c. 1890-1920. Two black and white silver gelatins photographic cards; one a cigarette card and the other is a CDV style tobacco plug card on board. Very Good+. (#10169) \$75.00
One card features a female performer lounging on the shore in the Sennett Bathing Beauties which was a bevy of women performing in bathing costumes assembled by film producer Mack Sennett. They appeared in comedy short subjects, in promotional material, and in promotional events such as Venice Beach beauty contests from ca 1915 - 1928.

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

164. Tyler, Jo. **Green Girls // An Interesting History (A New and Genuine Edition from the Original Text (London, 1749))**. Paris: Isidore Liseux, 1911. First Edition Thus. Light shelf/edge wear, tide marks at preliminaries, else tight, bright, and unmarred. Halfbound, black cloth spine and tips, faux-alligator skin (rainbow colored and gilded) boards and endpages. 8vo. 107pp. Illus. (green ink plates). Good+. Hardcover. (#10065) \$125.00
Overall, a nice copy of the very difficult to find 'deluxe' edition of this 1911 issue (much more common quarterbound with brown spine and printed boards). Includes 6 [very] erotic illustrations and some of the best endpapers you've ever seen.

165. [unknown]. **Madame Thelma: Lingerie Gowns [Complete in Two Parts]**. nd. [circa 1920]. Limited Edition. Light shelf/edge wear, chips at spines, light even toning to leaves, title written at bottom of text block (clearly stored on its side), else tight, bright, and unmarred. Brown cardstock boards, light brown paper spine, four burgundy cardstock leaves bound in, each with mounted photographic image. 8vo. 134; 242pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#10181) \$450.00
Early mimeo sexually explicit story involving forced cross dressing and submission. An out of work husband is 'transformed into a woman and dominated for the rest of his life. Moral... If you marry a dominating woman, keep your job and make good or you may find yourself in the same position.'
Opening paragraphs refer to this as a "new serial" suggested by a subscriber in a rough outline and being flesh out (sorry). There is a reference to it being a 'monthly' and an apology that it does not have illustrations yet, but that s/he hopes to add them. Unclear if the tipped in plates found here were 'issued' later and added or were added by an owner. Early mimeo adult material is uncommon...quite scarce as found here.

166. Uppercase Magazine; Cooksey, Gabby [Binder]. **Stitch-illo [Art Binding]**. Uppercase Magazine, 2017. First Edition/Unique Binding. Tight, bright, and unmarred. Full leather design binding, bound in brown goat skin with leather hinges, sewn on raised cords, suede fly-leaf, top edge design with gold foil, brass escutcheon pins riveted on the

Boston ABAA Book Fair

“pastedown” brass plate, threads of various colors that are tied, woven, and stretched throughout the binding, hand sewn silk endbands, housed in custom clamshell box. 8vo. Illus. (color plates). Fine in Fine Archival Case. Hardcover. (#9444) \$2,000.00

"This book was all about stitching, as the name suggests, so I wanted to really emphasize that with a semi-traditional style binding with a twist of weaving, stitching, and knotting. I used the primary colors as the 3 lays of design. The escutcheon pins were my nails that would traditionally hold your design as you weaved." [artist statement]

167. Various authors. **Small Collection of Erotic Pulps. [15 Volumes]**. New York; San Diego; etc: Various, Var. date [1960-70]. First Edition(s). Minor to light shelf/edge wear, else tight, bright, and unmarred. Glossy pictorial boards. 12mo. Var. pag. Very Good to Near Fine. Original Wraps. (#9904) \$550.00

A very handsome copies of some 'golden age' erotic pulp...and mostly scarce titles. Includes:

- 1: *Naked Lunch [Book 1-2]: [Neil Weston; Phenix Pub., 1963]*
- 2: *Everybody Loves a Eunuch [Scott Arlen; Olympia Press, 1971]*
- 3: *Victims of the Young Hellers [Jack Warren; Eros Publishing, 1971]*
- 4: *Swinging Sex Swappers [Rona West; Paramount Publishers, 1971]*
- 5: *Loving Little Stepdaughter [Nikki Marshall; Venus Library, 1972]*
- 6: *Lay Me Down [Gordon Cervantes; Lancer Books, 1972]*
- 7: *Cruel Lips [Marcus Van Heller; Grove Press, nd]*
- 8: *Business as Usual [Soliman Peters; Grove Press, 1971]*
- 9: *The Prefect [P.N. Dedeaux; Grove Press, nd]*
- 10: *Rape is a 4-Letter Word [Donald Denver; GX Inc. nd]*
- 11: *Door to Door Rape [Meline, Frank; Frances Book, 1962]*
- 12: *Catch Her in the Raw [Jack Harris; Greenleaf Classics, 1972]*
- 13: *The Sex Pulse [Louis Richard; Universal Publisher, 1961]*
- 14: *The Wicked Way [C Harmon; Neva Paperbacks, 1961]*

168. Various. **Twelve (12) Sin Books [with Artist Book Duplicate]**. New York: Leisure Books, 1961-1964. First Printings. Minimal to light shelf/edge wear, one volume has a cocked spine, else tight, bright, and unmarred. Glossy pictorial wraps. 12mo. Var. pag. Very Good to Very Good+. Original Wraps. (#9901) \$650.00

Most, but not all, of the 'Sin' books. Bonus is a duplicate copy of Sin Wife, signed "Ruby", with the title altered to "It's In My Wife" and the woman on the cover covered in pox. Collection includes:

- 1: *Sin Wife*
- 2: *Sin Wife*
- 3: *Sin Beach*
- 4: *Isle of Sin*
- 5: *Sin Inn*
- 6: *Sin Doctor*
- 7: *Sin Man*
- 8: *Sin Boss*
- 9: *Sin Census*
- 10: *Sin Cursed*
- 11: *Wanted: Sin Men*
- 12: *Sin Warped*

169. Various. **Visionaire Collection [Near Complete]**. New York: Visionaire, 1991-2016. Limited Edition(s). A few show minor shelf/edge wear, many still sealed, nearly all tight, bright, and unmarred. Various binding/organizational styles. Var. sizes. Var. pag. Illus. (color and b/w plates). Numbered limited editions. Near Fine to Fine in various Bindings. (#9347) \$35,000.00

57 of 65 works (plus two duplicates and two in both states). See related list for specifics and images. Missing 1, 4, 11, 13, 20, 49, 57, 59, most of which could be relatively easily secured. There are also a handful of issues that had more than one state, two of which are here in both/all states.

"The multi-format art-and-fashion quarterly was founded by Stephen Gan, Cecilia Dean, and James Kaliardos in 1991 as a platform for artists and photographers to present work that would otherwise have gone unseen. "Visionaire is really about a personal desire to do something. These are some of our friends who are artists' favorite images," says Gan.

The New Yorker called Visionaire "a gallery in print," while W Magazine dubbed it as "the couture version of a magazine." Contributors include Steven Meisel, Mario Testino, Bruce Weber, Steven Klein, Inez & Vinoodh, John Baldessari, Mert & Marcus, Raf Simons, Alexander McQueen, Kate Moss, Gigi Hadid, Demna Gvasalia, Shirin Neshat, Yoko Ono, Vik Muniz, Maurizio Cattelan, and Marina Abramović, among many more. It is one of only two still

Boston ABAA Book Fair

remaining out of a 1994 Vanity Fair list of 10 "upstart" magazines to watch, alongside *Surface*."

"For "Larger than Life," we had planned to have all 1,500 copies, seven-feet tall—that was the concept. And when we did our presentation to our distributor, they freaked out. Like, "Are you insane?" Which is their usual question to us every time we do a presentation to them. They're like, "There's no way bookstores can handle this." So we actually made a smaller one, that was only five-feet tall, and then we did the seven-feet tall as an edition of 250. So sometimes we have to like make some compromises. But still I thought five-feet, that's pretty good." (Cecilia Dean on limitation size)

A monumentally important art and design journal, extraordinarily difficult to secure in large runs...found here very close to complete.

170. Velazquez, Lorena. **Exit**. Mexico, 2019. Limited Edition. Tight, bright, and unmarred. Bound in polished aluminum boards with digital color transfer and green cloth, one unpagged volume, still color and black and white digitally printed photographs. 35mm slide encased. Housed in acrylic plexiglass box with LED elements. Edition of 12, this being number 3. Numbered and signed by the author. Fine in Fine Slipcase. Hardcover. (#9879) \$1,750.00
Binding and photography by Lorena Velazquez; text by Francisco Segovia. Artist's book response to the opening and closing of doors through memory and migration. A visual and textual narrative and a metaphor for immigration and journeys.

"EXIT is a dialogue between two artists, a poet and a photographer in which each one of them gives a personal point of view about what represents an EXIT.

Francisco Segovia is a Mexican poet, beholder of several scholarships like the Salvador Novo. In his poem Segovia meditates about time, space, and the frontier between worlds. Whereas Lorena (myself), through my photos I ponderate about possible EXITS, exits here is seen as an opportunity to love, to hope, to live but also, an exit is seen as a solution to contemporary problems like climate change, or social crisis which leads me to question if there's a solution, an answer to all this queries.

This is a book that was made during two years, meticulously and with all my heart." [artist statement]

171. Velazquez, Lorena. **The Silence of Trees // Le Silence Des Abres**. Mexico, 2013. Limited Edition. Tight, bright, and unmarred. Fine art printing. 4to. np. Numbered limited edition of 20 (plus 2 a/p). Fine in Fine Archival Box. Hardcover. (#9876) \$950.00
Roots, strength, secrets, persistence, wisdom, dignity ... Similarity between nature and man. [artist statement]

172. Vermeyleen, Antoon. **[Occult Ex Libris] Ex Libris for Mich de Mey by Anton Vermeyleen**. c.1975. Small format printed "occult" ex-libris bookplate of artist Antoon Vermeyleen for Mich de Mey. Woodcut design, printed in b/w, unbound on white paper in black. Unidentified edition. Signed by artist in pencil. 9x12cm. Near Fine . (#10013) \$25.00
Antoon Vermeyleen (Antwerp, 27 July 1931 - Budapest, 19 February 2012) was a Belgian draftsman, stained-glass artist and graphic artist. Vermeyleen produced dozens of ex-libris, book illustrations and other small graphics and was recognized for his woodcut work. This woodcut design print features a figure with a spirit behind them illuminating the person reading. Most of Vermeyleen's designs are reproduced and printed mechanically.

173. Vigneault, Gilles; Imiolek, Nastassja (illus); Sheats, Sonya (binder). **La Couleur du Vent**. Montreal: Cécile Côté, 2011. Limited Edition. Tight, bright, and unmarred. An open-joint binding, spine in Calfskin with Calf and Watersnake onlays, boards in Walnut burl with Calf and Lacewood veneer onlays. 8vo. np. Illus. (color and b/w plates). Numbered limited edition, this being 62 of 75. Fine. Hardcover. (#8704) \$4,250.00
Illustrated and designed by Nastassja Imiolek under the artistic direction of Cécile Côté. Bound by Sonya Sheats: "This structure features an open joint between the spine and the boards. The boards are held to the book block by the leather supports, or tapes, onto which the book is sewn. The flysheets are made in beige Deerskin and the endpapers are red Nepalese papers. This book was bound by Sonya Sheats in 2012 for the international exhibition by ARA-Canada in partnership with the École Estienne in Paris. The exhibition was on display in Paris, Montreal, Quebec, Chicago, and Boston in 2013-2014." (from the artist)

174. Vulson, Marc de, Sieur de La Colombière. **Le Palais des Curieux, ou l'algèbre et le sort donnent la décision des questiones les plus douteuses** Donnent la decision des questions le plus douteuses, et ou les songes & les vision nocturnes sont expliques selon la doctrine des anciens. Troyes: Chez la Cit. Garnier, [between 1728-1730]. Bound in 20th century tan leather boards with gilt spine titling and ornamentation, although split on upper and lower board edges and minor water spots, binding intact. Minimal foxing, deckled edges, paged continuously vii, 151 pages, one diagram illustration and a few woodcut ornamentations. Contains the work: "Traite des songes et des visions nocturnes, selon la doctrine des anciens, et de leurs significations." Very Good+. Boards. (#9920) \$325.00
Marc de Vulson, French heraldist, historian, poet, minion of the royal court, published several prolific books on

Boston ABAA Book Fair

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. The second part is a popular work on dreams and their meanings, alphabetically indexed by subject and significance with an index.

175. Wallace, David Foster. **Consider the Lobster.** Falmouth, ME: Ascensius Press, 2011. Limited Edition. Tight, bright, and unmarred. Quarterbound, leather spine, gilt lettering, hand-made pastepaper boards and endpages housed in matching archival box. 4to. Illus. (color plates). Limited lettered edition of 26 copies. Fine in Fine Archival Case.. Hardcover. (#7295) \$3,000.00
Printed by Scott Vile at Ascensius Press, bound and boxed by Grey Parrot. The only fine press edition of this (or, to date, any) David Foster Wallace.

176. Wells, H.G. [Herbert George]. **The Time Machine: An Invention.** New York: Henry Holt and Company, 1895. First edition/Second issue. Tight, bright, and unmarred. Some staining to cloth, slight unhinging of title page, some wear to extremities, one small stain on p. 216, else a very good text block. Bound in tan buckram with maroon pictorial stamp, vii, 216 pages, half-title page with advertisement on verso, plus illustrations (frontispiece with tissue guard), decorative initials. Small octavo. This issue has author name misspelled on 'author's note page' ["H.S.W."], but includes correction on title page attribution. Illustration by W.B. Russell. Lacks advertisements at end. Former owner name on front flyleaf. Very Good+. Hardcover. (#9773) \$2,500.00
Written as his first science fiction story, the story reflects Wells's own socialist political views, his view on life and abundance, and the contemporary angst about industrial relations...He is attributed with coining the term "time machine" [Pilkington, Ace G. (2017). Science Fiction and Futurism: Their Terms and Ideas. McFarland. p. 137.] The earliest draft of "The Time Machine" was serialized in "The Science Schools Journal" in 1888 as "The Chronic Argonauts." While many scholars "rank it as Wells's best book, certainly its qualities are striking and direct ... All time-travel stories since owe a debt to Wells, none has become so acclaimed." - Bleiler (ed), Science Fiction Writers, p. 26. Important first work of modern science-fiction and a hard science before the beginning of the Golden Age of Science Fiction.--Summarized from Currey.

During his own lifetime, however, Wells was most prominent as a forward-looking, even prophetic social critic who devoted his literary talents to the development of a progressive vision on a global scale. A futurist, he wrote a number of utopian works and foresaw the advent of aircraft, tanks, space travel, nuclear weapons, satellite television and something resembling the World Wide Web.

177. Williams, Loretta J. **Black Freemasonry and Middle-Class Realities.** Columbia, MO & London: University of Missouri Press, 1980. First Edition. Tight, bright, and unmarred. Bound in blue boards with near fine dust jacket. Light annotations in pencil. 8vo, 165 pages with graphs, index, and bibliography. Near Fine in Near Fine Dustjacket. Hardcover. (#9768) \$100.00
Loretta J. Williams was one of the first black women on the faculty at Missouri University. She was a professor of sociology and a passionate civil rights activist. She also taught at the State University of New York at Buffalo, the Women's Theological Center in Boston, and Boston University. This volume is the published iteration of her dissertation with the same title which "is the story of the Prince Hall Masons, an organization within the black community established over two hundred years ago. By examining this black organization, from the colonial period to the present, one can more fully understand the struggles of the black, middle-class men. Black Freemasonry, as a separate structure, emerged in response to the discriminatory practices and policies of mainstream American Freemasonry, an institution dedicated to the universal brotherhood of mankind."-Publisher. Important and critical work written about marginalized communities within Freemasonry and the intersection of race and class.

178. Williams, R.E. **Cremation and Other Modes of Sepulture.** Philadelphia, PA: J.B. Lippincott & Company, 1884. First Edition. Bound in maroon cloth with gilt titling and blind decorative stamping. Visible edgewear and tears to interior pages, loose front endpaper, otherwise intact and legible. Ex-library stamping to cover, former owner ex libris, and circulation card adhered to rear endpaper. Includes annotation in pencil: "Timothy Nicholson, Esq. Compliments of [sic] ... Henssy...Do not be afraid of this little book as it is full of truth and wisdom." 82 pages, small 8vo. Very Good. Cloth. (#9682) \$100.00
Discussion of interment and the substitution of a better method of burial wiith facts and arguments to support this theme. Williams points out historical data of other cultures forms of burial as well as religious views. Scarce treatise in any condition.

179. Williams, Thomas Parker. **Reason Belief Truth.** Philadelphia, PA: Luminice Press, 2017. Limited Edition. Bright and clean. Red leather box, printed cards laid in, marbled paper accents. 9x9x9x2". Illus. Numbered limited edition, this

Boston ABAA Book Fair

being 5 of 12. Fine in Fine Box. Loose cards in Box. (#9558) \$3,000.00

Reason Belief Truth was designed, illustrated, printed and bound by Thomas Parker Williams.

The text was letterpress printed and hand set by Mary Agnes Williams.

"Reason Belief Truth is a book of philosophical investigations begun with three statements:

The truth can be found by...

The truth can not be found by....

The truth can only be found by...

These statements are illustrated on three flaps inside the cover which opens to reveal 21 double-sided cards with terms that may be used to complete the investigations or initiate further debate.

On the rear of each statement is another statement:

Reason is the search for evidence to support a proposition

Belief is the reliance on a personal conviction

Truth is found only if what is found is true." [Publisher's statement].

180. Williams, Thomas Parker. **Revelation**. Philadelphia, PA: Luminice Press, 2017. Limited Edition. Bright and unmarred. Seven-sided wood case, laser-cut face plate, copper panels with patina and laser transfer design; 10 printed laser-cut panels with mechanical parts of actuation; 37 original illustrations; 33 edited Biblical phrases. 11" diameter x 2" high. np. Illus. (b/w plates) Numbered limited edition, this being 3 of 5. Fine. (#9549) \$4,500.00

"Revelation is an interactive artist book that uses a new construction I call the cascading rotary structure.

I was inspired by the cut-up method of writing developed by Brion Gysin and William S. Burroughs in the 1950s. For the text I used excerpts from the final book of the New Testament, "The Revelation of Saint John the Divine." It is the most Burroughs-like book in the Bible.

The illustrations are my interpretations of the original first century text. Its powerful, often violent imagery was thought to predict the end times, and was used as a weapon against various factions of believers. Over the centuries, this book has created more dogma and fomented more persecution than any other text in the canonical scriptures.

Modern scholarship has established that "The Revelation of Saint John the Divine" was written in code, and meant as a work of protest, a political tract documenting Roman conquest and occupation. For example, the "number of the beast" refers to the numerical value, in Hebrew, of the name of a Roman emperor.

Starting at Revelation's first "Alpha and Omega" image, the viewer rotates the center knob to the left, or counter-clockwise. Ten laser-cut panels advance, each one revealing image and text combinations seen through the fifteen windows of the face plate. When the ending "Alpha and Omega" appears, the viewer resets the sequence by rotating the knob clockwise. Turning the knob in one direction, then the other, can produce dozens of unpredictable combinations. Revelation allows the viewer to interactively cut-up the text to, as Burroughs states, really read between the lines." [Artist statement]

181. Wisbey, Herbert A., Jr. **Pioneer Prophetess: Jemima Wilkinson, the Publick Universal Friend**. Ithaca, NY: Cornell University Press, 1964. First Edition. Tight, unmarred, and little wear. Bound in tan cloth boards with blue lettering, with original dustjacket (unclipped), minimal foxing on pages, xiv, 232 pages + illustrations, portraits. inscribed by the author. Dustjacket with some wear and small tear. Very Good in Very Good Dustjacket. Hardcover. (#9635) \$35.00

"Jemima Wilkinson (29 November 1758 - July 1, 1819) was a charismatic American Quaker and evangelist, born in Cumberland, Rhode Island to Quaker parents. When suffering from a severe illness and in a fever, she declared she had died and was sent from heaven, reincarnated as a prophet known as the Public Universal Friend, who was neither male nor female. She called herself the Universal Friend and preached the Ten Commandments and sexual abstinence to followers forming what they called the "Society of Universal Friends."

Unconventional and radical, Wilkinson is regarded as one of the first transgender religious voices in Western culture. Herbert A. Wisbey Jr.'s biography is the authoritative account of her life, times, and ideals of both mystery and religious mysticism and fundamental feminism.